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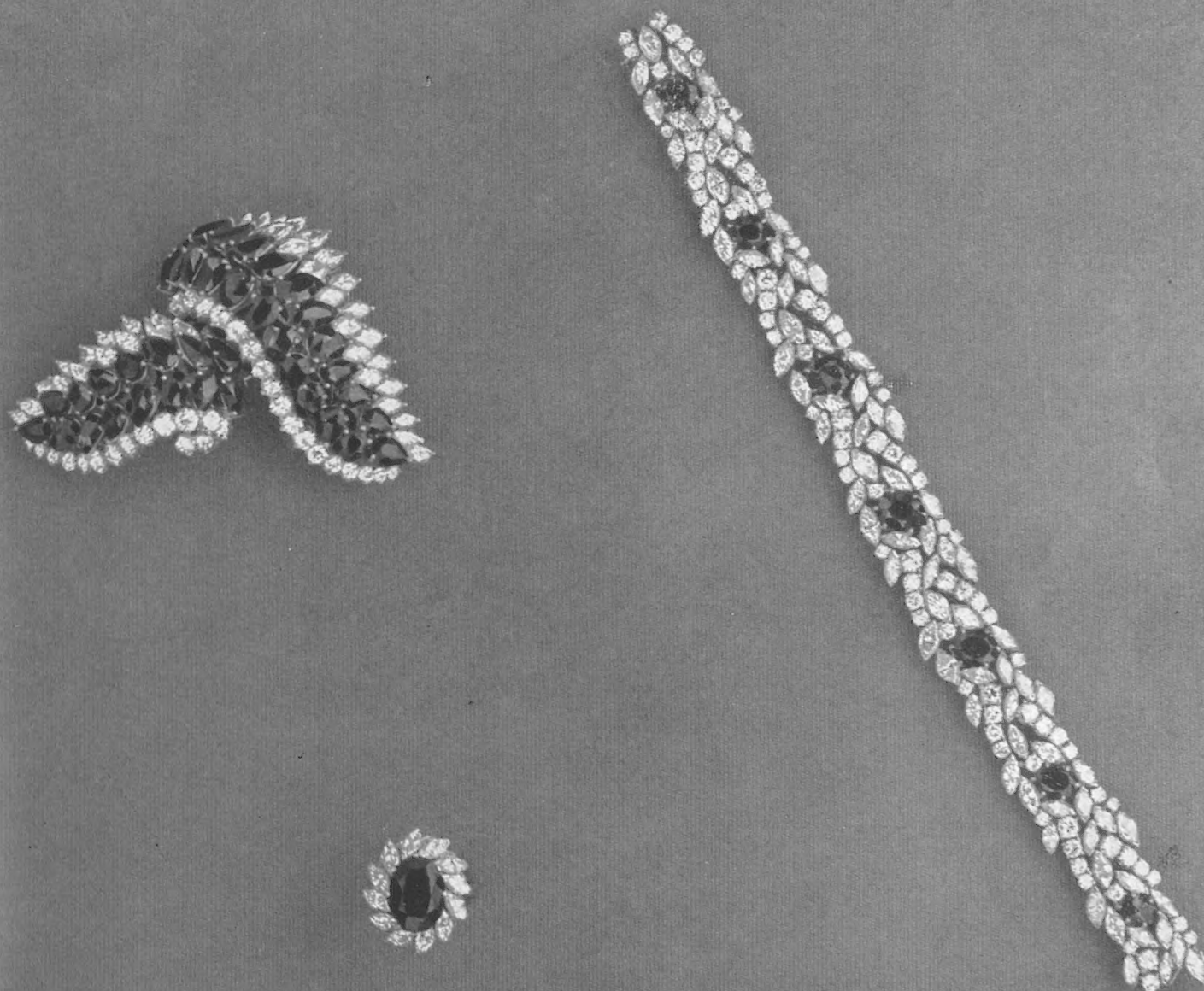


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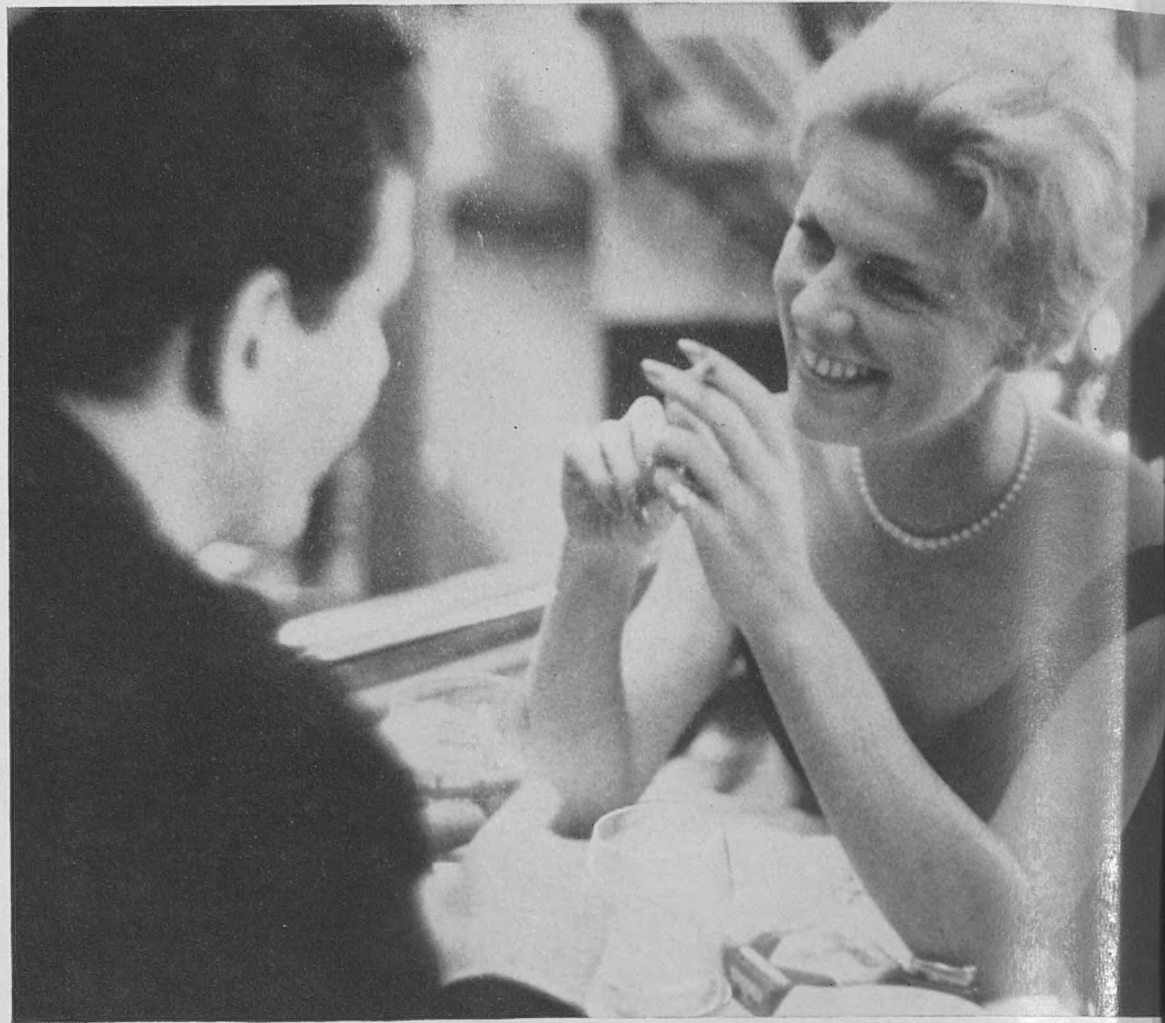


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AND BYSTANDER / VOLUME 252 / NUMBER 3272

EDITOR
JOHN OLIVER



Flower prints spell high summer for the cover girl in a dress of linen-textured French rayon from the Christian Dior Boutique at 9 Conduit Street. The hat, by Christian Dior Chapeaux, costs 11½ gns. at Harrods. The picture was taken by David Hurn, who is also a notable contributor to this week's enlarged fashion section starting in colour on page 398. For more news of high summer turn to page 391 where Francis Goodman presents a gallery of pictures taken on a tropical island. Summer good looks are on page 410, and the Royal Academy's Summer Exhibition on page 381

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IN NEXT WEEK'S TATLER: The Weekend Fliers—Morris Newcombe photographs over the Home Counties, John Mann reports

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GOING PLACES



SOCIAL & SPORTING

Cygnets Ball, Claridge's, 14 May.

Floral Luncheon, Savoy, 14 May, in aid of the Forces Help Society and Lord Roberts Workshops. (Tickets, £3 3s. KEN 6663.)

Theatre Ball, to celebrate R.A.D.A.'s Diamond Jubilee, Savoy, 21 May. Proceeds in aid of Oxfam and the Denville Hall Rest Home. (Tickets, £4 4s. inc. supper, from Mrs. H. Rubin, 31 Pelham Court, S.W.3. KEN 9833.)

Royal Windsor Horse Show, Home Park, Windsor, 14-16 May.

Union Club May Ball, Cirencester, 15 May. (Details, Mr. J. F. Barnby, Royal Agricultural College. Tel.: Cirencester 429/30.)

Sussex Yeomanry Ball, HQ, Dyke Road, Brighton; **Herts & Beds Yeomanry Ball**, Ashridge Park, Berkhamsted. 15 May.

Glyndebourne Opera Festival, *Macbeth*, 21 May.

First Lancing Club, dinner and ball, Hurlingham Club, 15 May. (Tickets, 3 gns., from Mr. John Zinn, 31 Russell Hill, Purley, Surrey.)

Chelsea Flower Show, 27-29 May (private view, 26 May).

Hampshire Red Cross Ball, HQ, Weeke, Winchester, 29 May.

Summer Ball, R.A.F. Old Sarum, Salisbury, 29 May. (Tickets, Sqn. Ldr. J. M. Robertson, Officers Mess.)

Eights Week, Oxford, 27-30 May.

Point-to-points: Tiverton Staghouls, Venford; Mid-Surrey Farmers' Club, Limpsfield, 16 May. **Melton Hunt Club**, Garthorpe, 23 May.

Polo: Cowdray Park, Smith-Ryland Cup, 18 May; Leaf Cup final, 24 May.

MOTOR RACING

Whitsun Meeting, Crystal Palace, 18 May.

B.R.S.C.C. Races, Mallory Park, Kirkby Mallory, Leics., 16, 17 May.

GLIDING

National Gliding Championships, Lasham, Hants., 16-24 May.

GOLF

Amateur Stroke Play Championship, Royal Cinque Ports, Deal, 21 May.

Nairn Golf Week, 17-23 May.

CRICKET

Glamorgan v. Australians, Cardiff, 16, 18, 19 May; **M.C.C. v. Australians**, Lord's, 23, 25, 26 May.

MUSICAL

Covent Garden Opera. *Tosca*, 7.30 p.m., tonight, 15, 19 May (last perfs.); *Le Nozze di Figaro*,

7 p.m., 16, 18, 20, 22 May. (End of season.) cov 1066.

Royal Ballet, Covent Garden. *The Dream, Images of Love, Hamlet*, 7.30 p.m., 14 May; *Swan Lake*, 7.30 p.m., 21, 23 May; 2.15 p.m., 23 May. (End of season.)

Sadler's Wells Opera. *La Vie Parisienne*, tonight; *Iolanthe*, 15 May; *Don Pasquale*, 16 May. (TER 1672/3.)

Royal Festival Hall. B.B.C. Light Programme Music Festival, 7 p.m., 16, 23, 30 May; Bob Dylan, folk song concert, 3 p.m., 17 May; Segovia (guitar), 8 p.m., 20 May. (WAT 3191.)

Lunchtime concert, Wigmore Hall. Kenneth Sillito (violin), John Streets (piano), 12.45

p.m., 19 May. (Adm. 2s., students 6d.)

Victoria & Albert Museum. *Der Winterreise*, Thomas Hemslley, acc. Gerald Moore, 7.30 p.m., 24 May. (WEL 8418.)

Claydon Concert, Claydon House, Bucks. Vlado Perlemuter (piano), 7 p.m., 24 May. (PRI 7142.)

ART

Royal Academy Summer Exhibition, Burlington House, to 16 August.

Painting & Sculpture, 1954/64, Tate Gallery, to 28 June.

Graven Image, R.W.S. Galleries, Conduit St., to 28 May.

Christ in Glory, the genesis of the Coventry Cathedral tapestry, by Graham Sutherland. Redfern Gallery, 20 Cork St., W.1. (Adm. 2s. 6d. in aid of Oxfam.) To 12 June.

The Human Image, R.W.S. Galleries, Conduit St., to 28 May.

FIRST NIGHTS

New Victoria. Black Africa, 18 May.

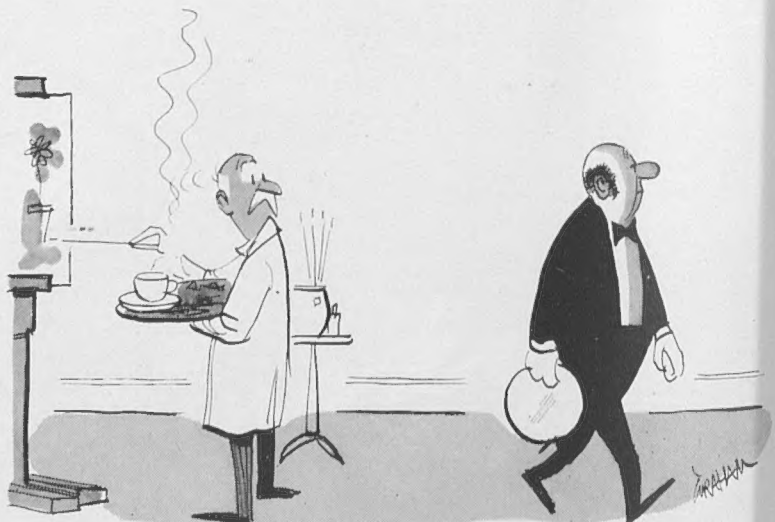
Aldwych. Moscow Art Theatre, 26 May.

New Arts. *The Trigon*, 27 May.



Michael Ayrton working in his studio on one of his minotaur figures that play a significant part in his current one-man exhibition of bronzes, paintings, collages and drawings at the Grosvenor Gallery. The show was reviewed last week by Robert Wraight

BRIGGS by Graham





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GOING PLACES

BEAUTY ABROAD

Bestriding the shores of Europe and Asia, its western half split again by the sweet waters of the Golden Horn, Constantinople is one of the world's natural, if no longer actual, capitals. The early Sultans and the great 16th-century architect, Sinan, created its skyline of airy mosques, moored only to the ground, it seems, by their minarets; Santa Sophia, the originally Christian church, was copied but improved on in the Sultan Ahmet (otherwise the Blue Mosque) and, most splendid of all, the mosque built by Süleyman. Head in the air to look across at them, one forgets the cobbles underfoot and the ill-tempered, jangling traffic of a less-gracious Istanbul. But the city should be seen, at its best, from a series of chosen distances: from the high ridge of Beoglu (notably, a Hilton hotel bedroom); from the water, as the boat rounds Seraglio Point from the Sea of Marmara; and above all, carefully timed for late afternoon, from the head of the Golden Horn, in the shabby little café

where Pier Loti used to sit facing the immediate graveyards, and beyond them the coil of water with the great mosques on the skyline; the sun setting behind him in Europe, and the moon rising over Asia, ahead.

Relics of the Sultanate; of what, to us, are the romantic, to the modern Turk the degenerate, bad old days of the Ottoman Empire, come close at every turn. The Seraglio has been preserved as a museum, but its buildings and gardens and fountains cover several acres of headland from its vantage point over the three waters. The Treasury—golden throne, jewelled back-scratchers, emerald turban pins—is one of the most spectacular sights. But one of the most telling is the Costume Museum. On the death of each Sultan, his clothes were preserved and locked in sealed trunks and so there is now a unique collection, spanning over four centuries. What is curious is that, during this time, the styles—high-necked silk coats with

frogging across the breast, belled sleeves and narrow buttoning—never altered. Neither, one feels, if fashion relates the course of history, did the point of view.

In 1850, Sultan Abdülmeçit was the first to break with tradition and to abandon the gorgeous but unwieldy Seraglio for the comfort of Dolmabaçi Palace, a white wedding cake of a building, on the western shores of the Bosphorus. Here indeed, in a style to which the Guide Bleu refers as *extrême baroque* is the final fling of the Ottoman Empire in all its sumptuousness. In one of the chief reception rooms is a curtain pelmet four feet deep and some 150 feet in length, made from spun gold; crystal chandeliers, three tons in weight, from Prague; China urns from Limoges, massive Russian silver from a series of Czars. History comes close with portraits of Queen Vic-

toría, Franz Josef, and the then Edward Albert, Prince of Wales. I was fascinated by a bathroom made from solid, carved alabaster, with gold taps and a door upholstered in crimson plush, which opened on to an ante-room for reclining afterwards.

One is misled, incidentally, in thinking that the harem was only for wives and women: it was the whole domestic living quarters, and thus, though the reception rooms (men only) were immense and grandiose, the rest of the rooms—and there are 220 in Dolmabaçi—were quite surprisingly small.

The Turks were, and still are, fond of comfortable corner privacy, and a pretty view. Atatürk lived and died in comparatively modest suite rooms in Dolmabaçi and though portraits of him are the symbol and the image, still, of modern Turkey, the picture with which he chose to live in his own bedroom is a bright mountain landscape with spring flowers, gentle and rather naïve.



ABROAD



Istanbul: one of the world's natural capitals, distinguished by its skyline of airy mosques. The Blue Mosque, or the Sultan Ahmet (left) is a copied but improved version of the originally Christian church of Santa Sophia (above right). The city is full of busy markets, and (above left) quiet corners, but always the perspective ends with a pattern of minarets

The treasure among the mosques, unspectacular to look at from the exterior, is the little Karije, otherwise known by its original Christian name of Santa Saviour. Work has now been completed on restoring its magnificent mosaics which, unlike those of Santa Sophia, are close enough to see and enjoy. They represent, not the grim majesty of early Byzantine art and an all-terrible Pantocrator, but something essentially living and human and even domestic, in their portrayal of the New Testament.

The mosque at Eyüp, at the head of the Golden Horn, is a special place of Moslem pilgrimage because it contains the shrine of Mahomet's companion and standard-bearer, discovered some 800 years after his death. It thus became a holy and desirable burial place. It is surrounded by forests of slender, elegant white tombstones, some decorated with a turban, others carved with filigrees of flowers, shaded by fig and chestnut trees.

Second to the jewellers' booths in the covered bazaar, one of my favourite corners in Istanbul is the flower market. A charming wrought-iron gateway proclaims this honeycomb of arcades. In profligate display are massed violets, freesias, roses and tulips; by the flower stalls are elaborate brass shoe-shines and the fish bars; an almost Constance Spry arrangement of the fish itself—the Turks are great artists in display—and the open braziers where they grill the kebabs and the kokoreç, which they scatter with salt and herbs, and hand to you on a crust of new bread, carefully wrapped in a paper napkin. My government escort, fearful of my susceptibilities, declined to take me there in the evening, but I gather that it is riotous with the local *raki*, aniseet drink, and song, and that some respectable people—though not often women—dine there, at the scrubbed wooden bars.

The food in Istanbul is even better than I had remembered it. Pandelli, up a long flight of stone steps in the spice market, is open for lunch only; so is Liman, near Galata Bridge, which has the view of views (or one of them) over the Bosphorus, the white liners and the beetle-sized fishing boats. Darvaç, nearby, is unmatched for a certain kind of evening: the food, excellent though it is, takes second place to the Hungarian-born

violinist who gave the restaurant its name. He later told me that he hated the gipsy music which he plays so brilliantly, and that his own taste was (with a passionate sigh) for Bach. "But is no good," he said, with a sweep of the hand, "for these." He compromised and, as the restaurant began to empty, he played, for his remaining, spellbound customers, an unaccompanied version of the Max Bruch concerto.

In summer, the Istanbul like to go out to the Bosphorus restaurants beyond the city, through small villages now almost connected to one another by strings of pretty villas. Filiz, at Tarabya, produced a memorable dinner, as also did Abdull's "country" restaurant (his original is a city classic). The appeal of Turkish food is not in exotic sauces, but in finger-sized red mullet and mackerel and the tiny "silver fish"; salads scented with dill; hot cheese-pastry burek, and every possible variation on grills and kebabs. Here too, as in Greece, the custom is to choose from the kitchens, or, in the more superior establishments, from a glass show-case arrayed like a Dutch still-life.

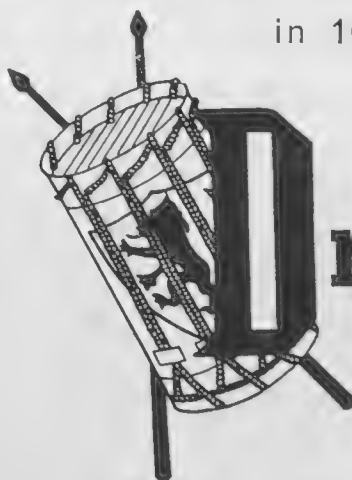
In the realms of the splendid, the Bogazi Palace, which until recently was used to house visiting potentates, is to be converted into a casino; the hotel next door to it is grand and gorgeous, opening on to a waterside terrace guarded by white marble lions. Choose your wines, by the way, from the vineyards of Kavlikedere or Dolmüç: both are excellent, with the edge slightly on the whites.

My last meal in Istanbul, and my abiding impression of it, was breakfast, sitting outside one of the cafés underneath Galata bridge. Here the fishing boats draw up, with frying pans and Primus stoves aboard, and a bucketful of still-flapping fish newly off the hook. It was a late but fortuitous repast, for I was on my way to the airport, there to learn that Pan Am's flight—and lunch—was delayed by one hour. All airlines get delays; few cope so admirably. All passengers had the freedom of the airport bar, by their courtesy, and we all received, promptly, cards listing their service offer: cancellation or extension of onward hotel bookings or flights, and either telephone calls or cables to anybody meeting the flight. And we finally arrived in Vienna within five minutes of the scheduled time. Return fare, Economy Class, to Istanbul, is £119 6s.



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GOING PLACES TO EAT

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C.S. . . Closed Sundays.

W.B. . . Wise to book a table.

Café Royal, Grill Room, 68 Regent Street, W.1. (WHI 2373.) This remains, in my opinion, one of the most pleasant and comfortable small restaurants in London, retaining the opulence and elegance of Edwardian days. The food is admirable, considerably better than it was about 18 months ago. I have nothing but praise for the last meal I had there—*terriner du chef*, scampi Café Royal, and a fruit jelly—and for the 1959 Montrachet we drank with it. The waiting was of the high standard you hope to find, but do not always get, in a restaurant of this quality. It is not cheap, by its very nature it could not be, but good value for money. If you are doubtful about where to take discerning friends from abroad you can be pretty certain they will enjoy themselves in the same room and setting that Orpen, Chesterton, Belloc and Lord Lonsdale used to enjoy. W.B.

L'Escargot Bienvenu, 48 Greek Street, Soho. (GER 4460.) C.S. Some restaurants lose their atmosphere and personality when they change hands, and one had this anxiety about L'Escargot when the Gaudin family parted with it after 60 years. Although some re-decoration has been done, the fear is not justified, for it remains a restaurant of the type that the French call *classique*, a place not for smart hats, mink coats and exotic perfumes, but for middle-aged people who can enjoy the alliance of good food, fine wines and congenial conversation. The *coq au vin* is good, but so is the steak & kidney pudding. *Escargots* remain a speciality, and the same care is taken in the selection of the cellar. The service is swifter than it was in the old days; the price of the *plat du jour* is about 10s. 6d. For a French restaurant of this class I found the cheeseboard just adequate but uninspired—no Magnum, Bresse Bleu or Brie, for example. However, praise for the habit of offering you a Chambéry Vermouth as an aperitif, and for the reasonably priced 1961 Beaujolais. W.B.

Memorable meal

Some meals are worth recording, if only to act as an inspiration to the enterprising hostess. I therefore set down the following, which my wife and I enjoyed in charming company.

Date: April 7, 1964.

Place: Private room "Les Mains," Maison Prunier, London.

Hostess: Mme. Simone Prunier.

Menu

Consommé Judic; Soufflé de Turbot, Sauce Hollandaise; Canard Aux Huitres Esau; Salade D'Argenteuil; Pêche Flambée au Kirsch; Café.

Wines

Chablis Beugnon 1959; Château Nenin (Pomerol) 1955; Château Lafaurie Peyraguey 1937 (Sauternes).

For me the highlights of a splendid meal were the Sauce Hollandaise, the excellence of the peach, and the wonderful dessert Sauternes that went with it.

Wine note

Attendance at that always delightful occasion, the Barton et Guestier et F. E. Hugel et Fils tasting at Quaglino's confirmed a conclusion I had formed earlier. If I had the money and the cellar I would buy 1961 clarets and keep a sharp eye for the 1962's as soon as they come on to the market: I made a particular note of the 1962 Château Langoa Barton St. Julien, and the Château De Cardegan Côtes de Castillon of

the same year. On this occasion the 1961 wines were not shown but were praised highly, while 1962 was described as being very good. Two Bordeaux bottled wines, the Prince Noir of 1957 and 1959, were shown by Barton & Guestier and caught my fancy; stocks of the former are diminishing rapidly.

One cannot go wrong with the Hugel white Alsatian wines, and they deserve all their growing popularity. Unlike the rest of France Alsace had a fine autumn in 1963, and the five wines shown are full of promise. Of the 13 estate-bottled 1962 wines I made an especial note of the Traminer "Hugel" Reserve Exceptionnelle Auslese to replace my sadly diminished rack of the 1959 wine. The Alsatian vintage of 1962 was very fine.

. . . and a reminder

Barque & Bite, entrance from Prince Albert Road, near the gate to the Broad Walk, Regent's Park. Open luncheon, and dinner to midnight. Closed midday Saturday, open Sundays. (GUL 8137.) A one-time canal barge has become a pleasant restaurant with good French cooking. W.B.

Les Pies Qui Rient, 2 Abingdon Road, High Street Kensington end. (WES 3737.) High quality French cooking in quite English surroundings. **Stone's Chop House**, Panton Street, Haymarket. The Upper Room. Worth a visit if you have come to like downstairs, and good value for money. W.B.



Australian painter Brett Whiteley uses his empty studio to practise squash. It's empty because all his paintings have gone to exhibitions, notably his first one-man show currently at the New London Gallery in Bond Street

The Man who travels high and to the other ends of the earth; whose attitude to altitude is that of a plane man—plainly well orientated. The man who isn't green any more; for whom Greenwich Mean Time doesn't mean time. Who takes touchdowns at Tokyo and Twickenham in his stride; a modern Marco who enjoys polo at Windsor . . . and Mah Jong in Hong Kong. The man for whom pretty orientals are happily occident-prone.

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SUMMER ACADEMY '64

The annual Summer Exhibition of the Royal Academy opened to a broadside on certain aspects of modern art from the President, Sir Charles Wheeler —see Muriel Bowen's column on page 383 for details of his speech at the Burlington House dinner. But there was sunshine for the opening just the same, a press of people and a cloud of comment. Here Lady Lund, whose husband is the Secretary of the Law Society, Mrs. Erian Morgan, and Lady Lund's daughter Robina, herself a solicitor, inspect a work by James Butler called *Elizabeth—A Seated Figure*. For more news of people and pictures at the Royal Academy see Van Hallan's further photographs overleaf



SUMMER ACADEMY/CONTINUED



- 1 Mrs. William Rees-Davies, wife of the M.P. for Thanet, looking at "Nude" by Euan Uglow
- 2 Sir Mortimer Wheeler, the archaeologist, and Mrs. Guy Mansell, a barrister who lives at Cuckfield, Sussex. She has just returned from India. Picture behind is by L. S. Lowry
- 3 Mrs. William Merton, sister-in-law of Mr. John Merton, the portrait painter
- 4 Lady Gladwyn, wife of the former British Ambassador in Paris, and Barbara Lady Freyberg
- 5 Earl & Countess St. Aldwyn. He is the Captain of the Gentlemen at Arms, and Chief Whip in the House of Lords
- 6 Miss Fiona Howard Bent, daughter of Mr. & Mrs. John Howard Bent. She is a debutante this year
- 7 Miss Miranda Quarry, debutante daughter of Lady Mancroft

SIR CHARLES ATTACKS BY MURIEL BOWEN

The paucity of present day art came under fire from SIR CHARLES WHEELER, President of the Royal Academy, when he spoke at the Academy's annual dinner at Burlington House. One reason, he said, could be the "racket" of art dealing. Next morning his words were being avidly read in Bond Street. By evening the dealers were counter-attacking. All of this gave a rumbustious opening to the summer Academy.

In his speech Sir Charles recalled that 400 years ago Michelangelo had died and Shakespeare was born. Said he: "It is to my mind wise and right when we are remembering world-movers and world-shakers, to measure our height against their stature." Sir Charles added that when one compared the work of some modern artists praised by the critics with that of Michelangelo, the former seemed like the "doodling of idiots and the inconsequential splashes of fractious children."

FREDDIE & THE BISHOP

The picture that attracted all men and most women at this year's exhibition was Ruskin Spear's portrait of Freddie Trueman. The victim's own verdict: "Tremendous—it really does look like me." The Rt. Rev. JOHN WILSON, Bishop of Birmingham was rushing about looking at *all* the portraits, and no doubt making some mental comparisons. His own portrait by Henry Carr was one of the finest in the exhibition. The Bishop's comment: "I think he did a good job, but my family say that I am more benevolent than that!"

While I was there, LORD & LADY MANCROFT; LORD & LADY HAILES; Miss SUE TINN; Mrs. JACK STEINBERG; Mr. NORMAN HARTNELL; and EARL & COUNTESS St. ALDWYN were all adding that bit extra to the already awful crush. The Academy, so noted on opening day for picturesque older men and women, this year had some interesting-to-look-at younger ones. Mr. DONALD CORDERY, a student of Sir Charles Wheeler's, had a Beatle haircut, pink tie, and jeans.

SIR ALEC WAS WRONG

With four royal babies in the last two months, babies are indulging in one of their fairly infrequent moments of glory. It is not only in royal circles where nannies are plentiful that the big family is coming back into fashion. As the marriage age gets younger the number of children per family is rising. What staggers me is that in these days when people say that they have less and less time, there is so much beautiful knitting and needlework being done for babies. A magnificent 52-piece layette all expertly handworked has been accepted by the Queen for Prince Edward. Knitting mostly on trains and

aeroplanes LADY DOUGLAS-HOME has done several matinée jackets and bonnets for her granddaughter, FIONA WOLFE MURRAY. When the Prime Minister saw the finished articles his comment was that they were not big enough to "fit anything!" In this instance he was wrong.

THE SAILOR GIRLS

When Mrs. ANTHONY GREENLY gave a coming-out cocktail party for her daughter SARAH, those who came were neither reluctant nor indifferent about the Season. They were still enjoying themselves at the Queen Victoria Rifles Mess in Davies Street at 9.30 p.m. The Season has not yet reached the point when—between gulps of champagne and mouthfuls of canapés—people have to think seriously about going home simply to rest their feet.

Many of Mrs. Greenly's guests were Bembridge sailors. Among them her daughter, SARAH; MARY WAINMAN; KATY MONTAGU DOUGLAS SCOTT; PENNY MANDER; MIRANDA QUARRY; and ROSALIND HOARE. Bembridge ties are strong. I noticed that they were surrounded by the boys they have sailed with every August since childhood.

THE SKI BRIDE

Marriage means goodbye to competitive sport for Britain's diminutive bomb-shell on skis, TANIA HEALD. But she has no regrets. With a British Ladies Championship to her credit, a score of trophies, and Olympic colours, she has achieved what for most ski-ing girls remain dreams. Miss Heald, daughter of Mr. & Mrs. STEPHEN HEALD of Rickhams, Bray, Berks, married Mr. GILES DEREHAM son of the late Mr. W. D. DEREHAM and of Mrs. DEREHAM, Old Basing House, near Basingstoke. The ceremony took place at St. James's, Piccadilly and the reception afterwards was at Quaglinos. (See pictures on page 385.)

HIS WRITE BUT NO SAY

When Miss CHRISTINA FOYLE gave one of her luncheons for Mr. JOHN LENNON, the literary Beatle, interest was such that people—mostly elderly ladies in large floral hats—kept standing up to get a closer look at him. Guests included pillars of such diverse establishments as the T.U.C. and the House of Lords. Others there were Miss MARY QUANT; Miss URSULA BLOOM; LADY GRIMSHAW, MAJOR J. S. DU PARC BRAHAM, and CAPT. & Mrs. H. TOLLEMACHE.

By saying a mere half-dozen words, John Lennon frankly disappointed. The most amusing part of the lunch was the way Mr. G. WREN HOWARD monopolized the conversation with Mrs. JOHN LENNON while others at the table, noticeably the EARL OF ARRAN, failed to get a word in.



PARENTS NOT ALLOWED

It was getting on for midnight and a handful of gloomy parents killed time outside the Anglo-Belgian Club in Belgrave Square while their teenage children insisted on ending a splendid evening at the Geranium Dance. Parents were discouraged from coming along, but were allowed to take and, later, to collect their offspring. The dance was in aid of the Greater London Fund for the Blind and Mrs. J. R. M. Page was the chairman

1 Charles and Mary Sebag-Montefiore, children of Mr. & Mrs. Denzil Sebag-Montefiore. Charles is at Eton, Mary at West Heath

2 Mrs. Jane Page was the chairman of the ball, which she founded when her own children were young

3 Doris Ulner, who is 14 and studies at the French Lycée

4 Gillian Colquhoun from Scotland

5 The Hon. Peter Mond, 16-year-old son and heir of Lord Melchett, and Cassandra Wedd, whose father is a Unilever executive

6 Mr. Andrew Page, son of the chairman, with Vicky Meredith-Owens who is at school at Tudor Hall, Banbury



THE SKIER AND THE ENGINEER

Miss Tania Elisabeth Heald, daughter of Mr. & Mrs. Stephen Heald, of Rickhams, Bray, Berkshire, was married to Mr. Orme Giles Dereham, son of the late Mr. W. D. Dereham and of Mrs. Dereham, of Old Basing House, near Basingstoke, Hampshire, at St. James's, Piccadilly. There were a dozen attendants, including four pageboys. The bride is a former British champion and Olympic skier; the bridegroom is a civil engineer



1 The bride and bridegroom and the best man
Mr. Malcolm Innes

2 Mr. Francis Govett toasts the couple

3 Miss Patricia le Fleming, one of the bridesmaids, with Mr. David Dereham, brother of the groom

4 Miss Gillian Sheppard

5 Miss Georgina Nisbet

6 Miss Nicola Waite, one of the bridesmaids



DUKERIES RIDE

The Grove and Rufford Hunt steeplechase took place at Shireoaks Hall near Worksop in the heart of the Dukeries—that area of Nottinghamshire which includes Sherwood Forest

1 Stewards watching the racing from their waggon are, from left, Mr. J. G. Henson, Mr. R. H. Hardstaff, Major J. Horton, Mr. W. F. Ransom and Mr. D. Culham

2 Mrs. J. Hinch came second in the Ladies Race, on The Stayer

3 Mrs. E. Horsford and Mrs. G. Hinckley

4 Mr. & Mrs. E. Bateson. He won the Open Race on his horse Corn Brook. She rode in the Ladies Race

2



3



4





5 Mr. & Mrs. R. B. Jessop. He is an M.F.H. and was judge at the meeting
 6 Mrs. J. Hinch on The Stayer takes a fence with Mrs. J. Johnson on Romney Beauty in the Ladies Race
 7 Mr. J. R. Bealby, a member of the Hunt Committee, and his daughter Yvonne, with their horse Hyanna which won the Members' Race
 8 Lady Anne Cavendish-Bentinck, M.F.H. of the Grove & Rufford



PHOTOGRAPHS: DESMOND O'NEILL



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DANCERS FOR CHARITY

The funds of more than a dozen Scottish charities benefited from the ball held at Holland House, one of the halls of residence of the University of Edinburgh. The ball was the climax of the University's annual Charities Week, which last year raised £14,500. The target for 1964 is £17,000

1 Miss Isobel Johnstone with the Earl of Dalkeith
2 Miss Pat White, from Spalding, Lincs, and Dr. John Hunter, of Edinburgh
3 Miss Margaret Marshall, from Musselburgh, and Mr. Charles Auld, of Ayr
4 Edinburgh University supporters from Oxford: Miss Shiela Thorne and Dr. Mark Herbich
5 Miss Frances Tetlow, of Edinburgh. The guest list totalled 800
6 Miss Allison Cowan, of Edinburgh. Holland House, built 4 years ago, is the first of a series of nine University halls of residence
7 Mr. Richard Stevens.
8 Mr. Peter Mabon, from Fife

LETTER FROM SCOTLAND

TATLER 13 MAY 1964 389

Lovely old furniture, books, prints, silver, crystal and pictures made a fascinating display at the second Scottish Antique Dealers Fair held recently in Edinburgh.

It was all a little overwhelming. "How," I asked as the Compleat Layman, "does one ever begin to know what is good and what not so good?" Mr. William Young, one of Aberdeen's best-known antique dealers came to the rescue. "It's like horses," he explained. "You have to start by mucking out the stable. You must work among them—you have to go by intuition and feeling, and," he added encouragingly, "you can still be wrong."

PERPETUAL TREASURE HUNT

Every article on display, according to the rules of the Fair, had been examined by an independent panel of experts composed of private collectors and dealers unconnected with the antique trade in Scotland. And every article had been pronounced as, in their opinion, an authentic antique of the period it was represented to be, and made prior to 1830.

What a perpetual treasure hunt the antique expert's life must be. "You might travel 2,000 miles and find nothing," Mr. John Nelson, an Edinburgh print seller told me. He had on display a charming set of four old fencing prints discovered, not surprisingly, when he was not looking for them. "You never expect to find anything," is his motto. And, working on this negative assumption, he has collected some intensely interesting old Scottish maps—mostly in the South, incidentally. He tells me, however, that the supplies of both old prints and maps are drying up.

COINCIDENCE

The Bambino Ball (organized by the Edinburgh Committee of the Save the Children Fund) coincided with the Edinburgh University Students' Charities Ball. This may have kept numbers down but the evening—the event was held in the Assembly Rooms—seems to have satisfied organisers and guests alike.

The chairman of the committee Lady Bruce who, with Lord Bruce, brought a large party, told me happily, "I think the people who came will remember it as a very good dance." About 400 did come and they all seemed to have an energetically good time with both Highland and ballroom dancing. It was basically a "young marrieds" ball, though there were a good many younger guests.

FISH AND FLOWERS

The decorations were delightfully fresh and springlike—masses and masses of daffodils (largely gathered from the gardens of committee members). The night club, too, was outstanding, decoratively and otherwise. The theme, a watery one, had been followed through both amusingly and artistically. The band sat in a boat and

the decorations, designed by Mrs. Miller-Thomas, included a silvery-scaled mermaid and fishing nets festooned with red and gold fish. Another item which, as one guest ambiguously put it, "went down well," was the champagne dinner. Altogether—a jolly evening. "We'll be quite happy if we clear £1 a head for the Fund," says Lady Bruce.

NO DOUBLES

The Women of Scotland Luncheon—the seventh annual one—has just been held in Glasgow. It's an outstanding gathering of women and an outstanding gathering of spring hats. Each year, I'm told, a member of the staff of the hotel at which the luncheon is held, scans the assembled 300 to 400 women to see whether there are any "doubles" in the millinery. Each year this sharp-eyed observer has reported "no doubles" and this year once again his verdict was the same.—Quite a record! "Well of course, outstanding women can choose outstanding hats," said the organizing chairman of the Luncheon, Mrs. M. A. Hamp-Hamilton, by way of explanation.

Among the guests were Miss Mary Boyle, a pre-historian who worked with the

Abbé Bruile in France for many years and still lives and works in Paris. She flew over especially for the luncheon to the city in which she worked for years before going to France. All sorts of unusual occupations were represented, including breeders of minks, chinchillas, bloodhound and pigeons.

IT'S A MAN'S WORLD

Mrs. Hamp-Hamilton had some time ago asked actress Greer Garson if she would be one of the speakers (this year's theme was "women at work in a man's world"). Miss Garson was unable to come this year, but has promised that she will attend the first time she manages to be in Britain on the right date. However, she kindly sent a donation to the Luncheon's charity for this year—the Scottish Maintenance Fund Wireless for the Blind.

The speakers, each with a refreshing view of working in a man's world, were Miss M. E. Brown, first woman chairman of the Gun Trade Association; Mrs. M. E. Perrins, tweed manufacturer; and Mrs. Wishart Campbell, distiller. The Countess of Eglinton & Winton was chairman of the luncheon.

The Hon. Susan Geraldine Verney, only daughter of Lord & Lady Willoughby de Broke, of Woodley House, Kington, Warwickshire and of Gilbert Street, W.1, was married to Mr. Jeremy James Wagg, son of Mr. Kenneth Wagg, of Chesterfield Hill, W.1 and Mrs. Anthony Contomichalos, of Little Court, Sunningdale, Berkshire, at St. Peter's, Kington.



A FUNNY THING HAPPENED TO...

J ROGER BAKER

It was during September last year when I deduced, from certain symptoms, that I had the mentality of a 12-year-old school-girl.

I decided to keep pretty quiet about it.

But September cooled into October, and my problem, instead of going away, grew alarmingly. I wandered distractedly among the falling leaves, hoping not for some neat solution, but at least for consolation. The news that I was not alone would have helped, so I scanned the faces of my friends, hoping to detect some little sign—an uncontrolled twitch perhaps, or an unguarded remark—that would tell me they too felt this way.

Everyone seemed perfectly serene. Even better integrated than usual.

So I set myself a brisk course of psychotherapy. I sat through *Salome*, *Götterdämmerung* (twice), *The Rise and Fall of the City of Mahagonny*, and even *St. Joan*, *The Representative* and six apparently identical ballets devised by Martha Graham.

These proved but fleeting escapes; merely brief, gay flights from the rigours of reality.

I made resolutions on the *mens sana in corpore sano* principle—to walk to work, to give up smoking, to get up earlier, to drink whisky only if it had water in it. But this was simply grasping at straws; the complex grew and I knew that ultimately I must say something. To someone.

My friend Felix was the one on whom I decided to unburden myself. He is usually quite sympathetic and we were due to meet at the Royal Festival Hall. The interval I felt would be a suitable time—not afterwards, the crowds on Waterloo Station and the high wind on Hungerford Bridge are generally inhibiting to personal revelations.

It was a rather grand concert to celebrate the Festival of St. Cecilia, and the Queen Mother was there. Felix and I sat on the front row in order to have a close-up of Colin Davis being dramatic while he conducted some Berlioz.

During Walton's Coronation *Te Deum* my resolution faltered; it was all but defeated by a Handel organ concerto. However, strength of purpose returned during Stravinsky's symphony in three movements, and by the time the piano had gone into duet with a trombone I had made up my mind to speak out, clearly and decisively.

The interval arrived and the Queen Mother swept out, all glitter in pale blue. Whisky (and water) secured, I propelled Felix behind one of the screens of a more

than usually obscure exhibition with which the Festival Hall had chosen to decorate its main promenade. I looked about to make sure no one was overhearing and asked him.

As I'd rehearsed, the question was going to be casual, a simple request for information accompanied by a half-laugh. It would be a witty conceit for St. Cecilia's Day.

"Felix, do you like the Beatles?"

It emerged as a pathetic plea, strangled with emotion.

Viewed objectively, Felix is, I suppose, rather amusing when embarrassed. He tends to be plump and a touch pompous; the blush rippled across his seven deadly chins. For a moment he shuffled his programme, then coughed slightly and looked wildly across the foyer.

"There's George Harewood," he said.

"I asked you, do you like the Beatles?" I repeated, desperation raising the pitch of my voice a semitone.

Felix began to examine the Cecil Beaton portrait of the Queen Mother in his programme, then muttered: "Do you?"

With a rush, I told all. "Yes, yes, I like the Beatles. I listen to them on the radio, I watch them on television, I read about them in the newspapers. I've bought records. No one else seems to like them, only 12-year-old schoolgirls. I'm worried."

Felix backed away from this hysteria and looked at me sharply. "You don't . . . er . . . collect pictures of them, by any chance?"

"Oh no, no," I laughed gaily at the absurdity of the idea. "Unless . . ." A terrible thought struck me.

"Unless . . . ?" Felix prompted.

"Unless you count records sleeves?" I said quickly and looked away.

Felix went *Hurrumph* in that way he has which is going to make him a riot at White's in 40 years. Then the interval ended, signalled by that droning concert A they use at the Festival Hall which always sounds to me like the beginning of a headache.

"I'm quite looking forward to the *Cantata Academica*, shall we go in?" and Felix sauntered away.

We parted at Waterloo Station: he presumably to records of Britten and Bach, and serenity; me to Ringo, Paul and mental torment.

That gloomy night of rejection was in November. During the bleak weeks that followed, I managed to struggle to the theatre only seven times. One of those was to see *Katerina Ismailova*, which I was con-

vinced would succeed in restoring my intellectual values like nothing else.

It didn't.

During Christmas the tide turned. Mafeking could hardly have been more relieved than I was when the music critic of *The Times* wrote in their praise. He talked about "octave leaps" and "melisma with altered vowels"; he mentioned chromatic scales and, in a touch that sent my heart spinning, *Das Lied von der Erde*.

Now, why hadn't I thought of that during the octave leaps, chromatic scales and melismata of the St. Cecilia Day concert?

But it didn't matter now. I returned to face London and the New Year with head high. At last I could take a clearly defined position on the Beatles.

So could everyone else.

I mentioned them, rather casually, during a telephone conversation with Felix.

"Oh yes, the Beatles," he said airily. "Rather jolly, don't you think?"

My musical associates were, I found, comparing *I want to hold your hand* with *I'm loving* and *She loves you* with the same enthusiasm and detailed analysis generally reserved for the more remote output of Wolf and Ravel.

Other things happened too.

The Beatles met the Queen Mother ("St. Cecilia, where art thou now?" sneered, *devouring* the 16-page, full-colour, semi-glossy magazine produced to commemorate this event). They suddenly became a massive export asset and politicians got interested; they helped Oxfam and ate apples, so that starving dons' wives and dentists loved them; they met everyone and even exchanged a few strained words with Prince Philip. A left-wing weekly launched an attack. The chief Beatle wrote a book. Felix rang to ask if he could possibly borrow *Twist and Shout* as I was the only person he knew with an example of the Early Style.

It was good. Too good to last, of course, for the tides have turned again.

Absorbed by the great tapestry of show business, merged into the familiar patterns of film making, television shows, personal appearances and radio interviews, the Beatles are established, part of the scene. So secure they can even contemplate leaving the fans to simmer while they tour Australia of all places. No one talks about them any more.

I'm the only person I know who bought their latest record. The only people who still like the Beatles are 12-year-old school-girls.

I have decided to keep pretty quiet about it.



JAMAICA: HOME FROM HOME

The attractions of Jamaica in terms of climate and scenery are sufficiently obvious but there are other and equally potent lures that have resulted in many British people building and buying homes in the island. Land investment has been steadily on the upgrade even since Independence. It is easy to start a business out there, easy to get domestic staff, and there are no death duties for anyone domiciled in Jamaica. It is pretty easy to get there too—photographer Francis Goodman, who took these pictures, records that B.O.A.C. fly ten jet services a week to Kingston via New York and another one via Antigua every Friday, The 12 to 13 hour journey costs £217 4s. economy return but there are also economy excursion tickets costing £164 1s. 6d. for 14 to 21 days

Lady Ronald Graham lives in a hillside home at Retreat near Ocho Rios. She is seen at the entrance to the house—called Three Sevens—with her son Mr. James Ryder. Lord Ronald Graham, younger brother of the Duke of Montrose, took the chance to develop estates in Jamaica 14 years ago. With his partner, Mr. Ian Pringle, he now runs an immensely successful estate agency in Ocho Rios: "There is a growing demand for farming land—coconuts, bananas, sugar and cattle; clients are keen to acquire land, either to farm or to retire." Lord Ronald, who has ceased to be domiciled in Britain, has sold up the Drumadoon estates which he inherited from his mother. He is chairman of a committee for renting houses throughout Jamaica

Right: Mr. William Hill with grand-daughters Sarah and Caroline St. George at Bogue Hill, the property he bought from the late Duke of Sutherland in 1955. "I come here because Jamaica has the best climate in the world for January and February," he says

Below: the Duke of Marlborough, seen with his daughter, Lady Caroline Waterhouse, has a Jamaican home-from-home near Montego Bay. The house (*below left*) is called Woodstock after the town near which Blenheim, the Marlborough ancestral home, is situated. In Jamaica the Duke tends personally to his garden which is filled with a variety of exotics



Sir Harold and Lady Mitchell live on the Prospect Estate at Ocho Rios. His 18th-century Great House was once the home of a gun-runner to Cuba who fortified the walls with 29 gun ports. The Prospect gardens (*left*) have delighted many guests, among them Princess Alice, the late Countess Mountbatten and Sir Winston Churchill who planted a mahogany tree there to commemorate his visit in 1953. Sir Harold, author of the successful *Europe in the Caribbean*, spends a term each year lecturing at California's Stanford University. At Prospect he has established a Cadet Training Centre as an experiment in citizenship. Some 14 boys are accepted on a scholarship basis for a period of three years. They are housed in dormitories built by Sir Harold and given an allowance. Lessons are

taken in a fine library under a resident full-time schoolmaster. Part of the time is devoted to study, the rest to estate management, farming, gardening and clerical duties. They also act as mounted rangers on the 12,000 acre estate wearing a special uniform with Sir Harold's coat of arms as cap badge

Right: Sir Brian and Lady Mountain were photographed at Tranquillity, their beautiful house in Ocho Rios. Sir Brian, who also owns a banana plantation on the island, is interested in investing in and developing property. One venture, the Shaw Park Beach Club, has already been voted the best hotel in Jamaica by an American journal



Above: Mr. & Mrs. Antony Norman and guest Mrs. Willy Freund (*on left*) in their swimming pool at Round Hill, a property which began as an Anglo-American cottage community in which all the cottage holders owned the hotel company. Mr. Antony Norman, one of the early prime movers, is the only British director. Mr. John Pringle, now the go-ahead director of the Jamaican Tourist Board, was brought in as a promoter and made managing director. Among the early shareholders at Round Hill were Clive Brook, Noël Coward, the late Lord Monson, Stella Viscountess Ednam, Henry Tiarks and Everard Gates



Lord and Lady Brownlow—she is seen above—live at Roaring River, St. Anne's Bay, a building that is typical of the Jamaican "Great House" the name that was always given to the residencies of island plantation owners. Lord Brownlow farms pimento, coconuts and cattle; part of his herd of Zebu Indian cattle is seen above right. Another Great House at Orange Valley, some 3 miles inland from Runaway Bay, is owned by the Marquess of Northampton



parents but always kept an interest in the family estate. In the family cemetery this epitaph to a Barrett child who died on Christmas Day 1781 is still legible:

"Why flows the Muse's tear
For thee, cut down in life's full prime.
Why sight for thee the parents dear
Crop't by the scythe of hoary time?
Lo, this my child the common lot.
To us thy memory entrust
When all that's dear shall be forgot
I'll guard thy venerable dust
From age to age as I proclaim
Thy learning, piety and truth.
Thy great example shall inflame
And emulation raise in youth."

Right: near Montego is Cinnamon Hill where the ancestors of Elizabeth Barrett (of Wimpole Street) settled in 1660. The father of Robert Browning's bride left Jamaica with his





Left: the cool colonial dining room at Craigton, Jamaican home of Sir Robert Kirkwood (*centre left*), chairman of the Sugar Manufacturers' Association of Jamaica. The house, in which Sir Robert spends a sizeable portion of the year, was built in 1805 by a member of the Gordon family who had been on the Grand Tour and named it Villa de Medici. Craigton is within easy reach of Kingston and it became eventually the summer residence of the Governor. Sir Robert bought it in 1939 and added a wing. History records some notable guests. Miss Marianne North, who gave the gallery of that name to Kew, stayed there in 1870 with Sir John Peter Grant and painted flowers. Even today the gardens at Craigton are world renowned

Below: island home of writer Ian Fleming—creator of James Bond—is at Golden Eye, Oracabessa. He is seen there with his wife, the former Viscountess Rothermere. Mr. Fleming firmly resists tropic indolence and keeps to a monastic timetable for work and off-duty hours. There is, however, a siesta at 2.30 p.m., when luncheon guests make their departure



party planner

INTERVIEW BY ANGELA INCE

THE SETTING

Anyone who thinks that musicians are shy, delicate eaters, coming down only occasionally from higher worlds to snatch a crust and a cup, should have a word with Griselda Kentner. Married to concert pianist Louis Kentner, and with a sister married to Yehudi Menuhin, she has had vast experience in entertaining every unit of the musical world from soloists to orchestras. Her husband finds he is entertained bounteously when he's away on concert tours on the Continent, and likes to return the bounty when he gets back. Their front door opens briskly into the dining room; the table seats eight "at a pinch, but I prefer six people to dinner—it's a good number for conversation and I can sit opposite my husband and scowl at him if I've heard his stories too often." Sometimes, though, they have big parties after a concert, and then they eat informally upstairs in the practice studio; a big and beautiful room with immense windows, two pianos, a gallery lined with books, more books in a Sheraton bookcase, and a collection of porcelain monkey musicians. This room (*see opposite page*) was the main reason for buying the house, discovered by Mr. Kentner when out for a walk one morning.

THE ATMOSPHERE

Musicians are easy people to entertain, says Mrs. Kentner, as long as you allow for the fact that they eat twice as much as most; "Have a string quartet to dinner and you're out of food for a fortnight" she says reminiscently. Dress is usually informal, and so is the atmosphere; though the women do leave the men at the end of the meal.

SERVICE

Mrs. Kentner, who has a theory that Englishwomen make good hostesses because they are not naturally good at entertaining and therefore put a lot of effort and hard work

into it, likes to cook, and does, as often as she has time for it. When she hasn't, the cooking is done by Stanley, who has been with the Kentners for three years, and is a first-class cook whose specialities range from a complicated curry, which takes three days to prepare and cook, to a simple but delicious trifle (recipe at the foot of the page).

CELLAR

"I organise the wine myself—I wouldn't say I know an immense amount about it, but enough I hope. I like to have two different wines at a dinner party, depending on what we're eating. Our cellar is a very good wine merchant round the corner."

GUESTS' GUIDE

"I like guests who talk a lot, of course—but not one who steamrolls over everybody else's conversation. And a great essential is pretty women, to sparkle and look as though they're enjoying themselves."

VITAL KITCHEN GADGET

"I'm not sure about this—we have a machine for cooking chickens on a spit which we like very much, but probably the most useful thing is a big solid pan—it's very heavy and you can cook things like bouillabaisse in it long and slowly."

SPECIALITY OF THE HOUSE

Trifle (for four people): Soak sponge fingers in a mixture of half-brandy, half-sherry, with a little strawberry jam. When the fingers are thoroughly soaked add a layer of tinned white peaches (adding also some of their juice) and cover smoothly with whipped double cream. Decorate with slices of fresh fruit.





Blooming Beauties

Great big beautiful flowers are blooming all over the fashion field: flatly, on a multitude of colourful prints, and in the round on hats, lapels, décolletages. Beauties are blooming too, with delicately rosy complexions befitting the English-garden atmosphere. Unity Barnes gathered this twelve-page bouquet of what's blooming beautifully this summer. Drawings by Barbara Hulanicki

Far left: Big full-blown roses smother a straight-down coat in linen-textured navy blue, over a fitted navy dress without sleeves. Coat and dress 29½ gns. at all branches of Jaeger. Wide straw hat by Christian Dior Chapeaux, 15 gns. at Liberty

Left: Precisely drawn flowers are closely massed on a Liberty-printed pink cotton dress with a wide open neck, a minimum of shaping below the raised waistline. By Sambo, £5 19s. 6d. at Fenwick; Darling's of Edinburgh

Right: Tiny, stylized blossoms scatter across another cotton print made into a long skirt, deeply quilted at the hem, and a little peasant headscarf; the link-up is a rosy pink poplin blouse. All by Sutin, 14 gns. at Marshall & Snelgrove; Norah Bradley, Guildford; Enid, Newcastle-on-Tyne



Photographs taken by David Hurn at the St. John's Wood home of Mr. & Mrs. George McWatters

Vivid colours—petunia, orange and green—riot over a linen-weave dress for summer evenings, cut with a daytime casualness about its shirt collar, slit pockets. 54 gns. at Sixty One Park Lane



Pen-line print blocked in with pale, clear colours—aquamarine, yellow, green—on white piqué makes a jacket with a deep cut-out front, fluted cuffs lined with yellow. Under it, an aquamarine piqué dress with a little print gilet front. By Caroline Charles, 12 gns. at Mary Fair; Joshua Taylor, Cambridge; Cripps 20/30 Shop, Liverpool. White panama hat by Edward Mann, £3 19s. 6d. at Harrods



Lupin blue shadow-printed linen coat, fitting slimly, with sleeves curved and slit at the wrist. By Cojana, 21 gns. at Woollands 31 Shop; Cavendish House, Cheltenham; Kendal Milne, Manchester.
White straw hat from Rudolf



Liberty's precise, tiny, traditional prints, suddenly re-discovered, are given a new-old look in Mary Quant's Ginger Group collection. Fashioned into demure covered-up little dresses with piqué collars and cuffs, this one is in navy and white. The dress on the left, called "Prim", is 9 gns. at Woollands; Fenwick, Newcastle; Kendal Milne, Manchester. That on the right, with a little headscarf, called "Prude", is 7½ gns. at Liberty; Kendal Milne, Manchester



Narrowly shaped coat and dress in almond-pink linen-minded Moygashel fabric; the coat collar is thickly embroidered, echoed by a shallow little embroidered yoke on the sleeveless dress, 18 gns. at Maryon, Knightsbridge and branches. Pink straw hat with upswept lilac brim, a soft pink rose at the back. By Otto Lucas at Fortnum & Mason



As cool as it looks, a jacket in crease-resisting white Dorgan covers a navy camisole-topped dress in the same fabric, with a broad, loosely-buttoned belt. By Dorville, 24 gns. at Woollands; Vogue, Cambridge; Florence Wood, Leeds. Navy straw hat, white-brimmed, has a deep red rose at the back. By Otto Lucas at Debenham & Freebody



Wild-rose pink linen mixture suit, deliciously summery with its straight, sleeveless jacket, adorned by a big rose made from the same fabric. By Liza Spain, 19 gns. at Simpson; Pophams, Plymouth



Jumper-suit with a strong Paris flavour, in French-mustard hopsack with an extra-deep white linen collar. By Harry B. Popper, 50 gns. Golden-olive straw hat by Christian Dior Chapeaux, 9 gns. Both from Harrods





summer walkover

Faded from the footlights—the sombre-shaded shoes of winter. This summer it's a total walkover for shapely shoes in pretty pastel hues in step with opaque no-colour stockings, seen kicking around the place right now.

New summer strollers, from left: ● Suede slingback, quartered in coffee and cream, by Christian Dior, 8 gns. at Charles Jourdan. Camellia-pale sheer sandal-foot stocking by Christian Dior, 10s. 6d. ● White stitched shoe in supple plum grained calf has a low lace-up front. £3 19s. 9d. at Bally, New Bond Street. Stretchy sock in ribbed white Bri-nylon by Wolsey, 6s. 11d. ● Spectator shoe in navy and white suede has a fringed flap on the instep. By Envoys of England, 7 gns. at Fortnum & Mason. Lacy white stocking by Bear Brand, 8s. 11d. ● Flat slingback in conker brown and hazelnut calf quarters. 3½ gns. Misty stocking with a



sandal heel and toe. 14s. 6d. Both at Rayne, Regent Street.

New town trotters, from left: ● Pebble toe and no-nonsense heel for a shoe of dove grey calf. By Envoys of England, 6½ gns. at Fortnum & Mason. Milky white stocking is seamfree, costs 10s. 6d. by Yves Saint Laurent. ● Soft blonde calf, high vamp with a petersham bow and straight-set heel. By American shoe designer Margaret Jerrold, 12 gns. at Kurt Geiger, 96 New Bond Street. Naked-heel stocking in oatmeal mesh by Aristoc, 6s. 11d. ● Crossed front straps and stacked ebony heel on a jade calf shoe by Fiorentina, 9½ gns. at Russell & Bromley. Seamless mesh stockings in ivory haze by Pretty Polly, 6s. 11d. ● Open-sided shoe in creamy calf has a tapered heel. 7½ gns. at Bally, New Bond Street. White nude-heel stocking by Morley, 6s. 11d.



GOOD LOOKS / ELIZABETH WILLIAMSON

ideas

Good idea: The automatic lipstick that twists up with one flick. This one by Schiaparelli comes in 14 good colours. As it doesn't need a cover, this lipstick can never ruin the inside of your bag. 7s. 6d. in a Schiaparelli pink case

Good idea: the atomized shampoo in a cool-looking canister by French of London. Lemonaire shampoo is a foaming product that sprays out at a touch, 9s. 6d.

Good idea: the headscarf with a fringe attached for wearing for fun or on the beach when your own hair's stashed neatly away. Two fringes plus a scarf at Gordon St. Claire: 7 gns.

Good idea: The upside-down bottle that stores so that the cream is always in the neck of the bottle. Gala's bright design now has a new moisture treatment called Maxima inside. One is a lotion or cream, the other a cleansing cream—both have a whipped-up texture that melts away into the skin. The lotion costs 15s. 6d.

Good idea (not shown) the eye make-up remover that is extra gentle on the eyes. A new one from Switzerland, called Dulca, is a fine, fine oil that melts make-up and mascara away in seconds. 6s. 6d; from Marshall & Snelgrove

Good idea (not shown): the artificial eyelash applicator for unsteady fingers. Eylure's lash applicator holds the lashes steady while they are pressed into place.



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on plays

THAT OLD BLACK MAGIC

Many a fine actor has quailed before Shakespeare's **Othello**; he makes such frightening physical demands, as well as those of a noble yet basically primitive character. Sir Laurence Olivier is magnificently equipped for the physical illusion, and the impact of his performance in the new production at the National Theatre comes largely from the shock of his total Africanity. It is astonishing. Useless to argue that the Moors are on the whole a light-skinned people—Shakespeare's Othello is *black*, and Olivier plays him as a prince of darkest Africa on whom the veneer of Venetian manners has only a precarious hold.

This makes sense. Otherwise the sheer stupidity of his murderous jealousy can drive off sympathy. Noble-looking English actors in coffee-coloured make-up, for all their Moorish robes and gold earrings, too often seem exactly what they are. Olivier has *thought* himself clean into the skin of a black man, and from the moment he appears, moving with a rhythmic, loose-jointed gait almost more West Indian than African, he charms the eye, the senses and the understanding. One sees only too plainly what Desdemona saw in him; also that sexual jealousy is the one emotion likely to send him mad.

I do not know how traditional it is to play Othello as a Christian convert, my three previous Othellos (beginning with Paul

Robeson) being so long ago that I can't remember whether they wore and constantly fondled a crucifix. In Olivier's playing of the Moor this carries conviction: he is like a missionary-educated Bantu who relies on the Christians' God until something frightens him, when he reverts at once to ju-ju and ancestral magic. His snatching the crucifix from his neck in agony and prostrating himself before his secret powers is so electrifying that one forgets how unlikely are Moorish converts from Islam. Perhaps Othello's being a Venetian citizen justifies the conversion? Anyway it is an imaginative piece of business, and Olivier's Othello is so alive and compulsive it carries the whole play.

Iago and Desdemona, unhappily, are not in the same class. Frank Finlay's stage personality, at once timid and devious, is simply not big enough for the part. He is a sort of below-stairs Iago, a decent enough batman or house-parlourman who shows a very different side to his character when he gets down to the kitchen. A man of this sort, common enough in all worlds, could never have kept the hold on Othello that the play demands, nor would he ever have been promoted captain. Iago can be physically meagre, but to carry that load of evil he must have the concealed and poisonous strength of a puff-adder.

He must, too, be able to make Shakespeare's words

comprehensible, and in this production there is something strange about Frank Finlay's utterance. He is perfectly audible, but for long passages one fails to understand a word he says. I thought I was going deaf until Othello appeared and without effort sent each lightest syllable to the back of the audience.

Maggie Smith, an actress of comic delicacy on whom I dote, is out of her depth as Desdemona, and it's not only that one associates her light voice and girlish gestures with comedy—the thing is just out of her range. She seems like a nice young fastidious schoolmistress who would never have dreamed of running off with a black man. Nevertheless she achieves some poignant passages, and there are moments when it is almost past bearing to watch this innocent creature rushing headlong to her doom.

Yet it is for the most part disturbingly out of key. Desdemona should not continually clap her hand over her mouth when startled, like a fourth-former; one expects to hear her say "Gosh!" or "Crumbs!", and in the context this is somehow unsuitable.

This production is beautiful to the eye, the scene simple, rich and suggestive (none of those movable cement blocks, thank goodness), Jocelyn Herbert's costumes poetical, sweeping, dramatically right. Two queries for the producer: Was "lieutenant" really pronounced "lootenant" in Shakespeare's day? And when trulls or doxies momentarily appear, *must* they writhe as though in the throes of epilepsy? But this is to split hairs; Othello himself carries away all objections—sexual, anguished, alive, frightening, unforgettable.



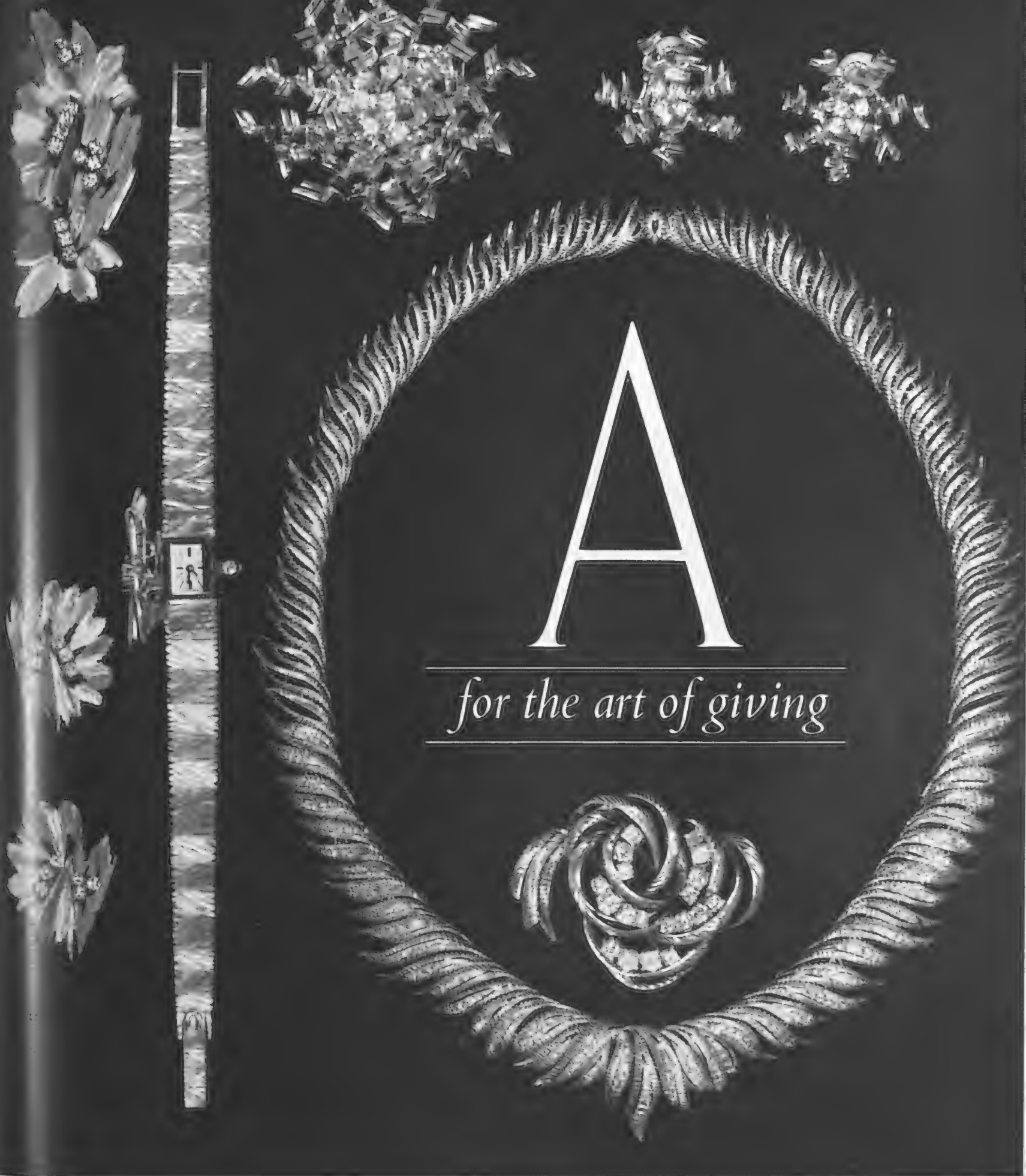
MORRIS NEWCOMBE

Another 400th birthday production to honour Shakespeare is *Macbeth* at the Mermaid Theatre. Here Lady MacDuff (Hazel Penwarden) mourns the death of her husband, comforting the young Macduff, played by John Ross. John Woodvine plays the title role



GRAHAM SMITH-ATTWOOD

An exclusive photograph of the Modern Jazz Quartet, the group which has brought a cool touch of the classics to jazz. They will appear on Jazz 625—a B.B.C.-2 programme next Tuesday. They are: Milt Jackson (seated), John Lewis, Connie Kay and Percy Heath



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on films

A SLIGHT REDUCTION



Gina Lollobrigida is Maria, the nurse who ultimately marries her millionaire invalid charge, played by Ralph Richardson in *Woman of Straw*. It's a plot, of course, but, with a little steering from the rich man's nephew, Sean Connery, it doesn't work out quite as planned

It is obvious from *The Finest Hours* that Mr. Jack Le Vien, the producer of this fascinating documentary film, yields to no one in his admiration for Sir Winston Churchill—"the greatest man of his age, perhaps of any age," he says—but one has at times an uneasy feeling that he may be admiring him for the wrong reasons. He does not seem to be aware that he is dealing with a controversial as well as an undeniably heroic figure.

Mr. Le Vien is, as not everybody was, always on Sir Winston's side, and the praise he heaps upon him is so wholesale that it comes perilously close to flattery, which is something, I should have thought, that the splendidly spirited old war-horse neither needs nor would welcome. Since the film is based on Sir Winston's memoirs, it cannot be wholly unbiased—but by failing to give us a clear impression of the criticism the great man faced and the opposition upon which he thrived, Mr. Le Vien seems to me to reduce rather than enhance his stature and to do less than justice to his colossal achievements.

Nobody could pack a full account of Sir Winston's life and times into a two-hour film—too much happened in the years between the Boer War and Sir Winston's retirement for that, and a good deal has necessarily been omitted.

All the same, it must be allowed that Mr. Le Vien has done a highly competent job of recreating a thrilling part of our history by piecing together newsreel material and old still photographs, interspersed with shots in colour (of Chartwell peaceful in the sun and Sir Winston's paintings glowing in their frames) and linked by sonorous excerpts from Sir Winston's writings and speeches (roundly delivered by Mr. Patrick Wymark) and a commentary well spoken by Mr. Orson Welles.

The familiar, well-beloved voice of Sir Winston is heard, too—there is something very endearing about the way he munches his words (which is quite different from eating them)—and we are reminded that his rhetoric was tempered with wit: he clearly enjoyed his sly asides as much as we did. A born fighter, at his best in time of trouble, he dominates the screen as he dominated the national scene in World War II. His energy is boundless, his activities multifarious, and he seems to be everywhere. That sturdy, thrusting figure, variously garbed and hatted, bobs up in the most unexpected places, even at El Alamein, where, in flapping trousers and a snowy topee, it trundles truculently across the desert sand like a miniature tank.

In *Woman of Straw*, Sir

Ralph Richardson gives his noisiest performance ever as a multi-millionaire who is confined to a wheelchair and mad about Mozart and Beethoven. In his mausoleum-like country house, music streams from loudspeakers on all floors but does nothing to soothe the savage breast: the fellow is a beastly bully, bellows at the butler, humiliates his two long-suffering coloured menservants and beats his dogs unmercifully. Everybody, including his nephew, Mr. Sean Connery, and me, hates him.

Enter Signorina Gina Lollobrigida, unconvincingly disguised as a nurse, whom Mr. Connery has introduced into the uncomfortable household as part of a scheme to get his hands on more of uncle's money than would be coming to him under the terms of the old boy's spiteful will. His idea, one gathers, is to persuade the luscious Signorina to marry Sir Ralph, who will then naturally make a new will in her favour: out of the immense fortune she will inherit on her husband's death—which, owing to his heart condition, can be expected shortly—the grateful widow will give Mr. Connery a cut of one million for arranging the profitable match.

Signorina Lollobrigida at first rejects the plan, protesting that she detests Sir Ralph, but Mr. Connery's blandishments and the heady smell of 50 million quid in the offing are too much for the dear girl. She marries Sir Ralph and, as he becomes loving and gentle, she grows quite fond of him—fond enough, anyway, to shed a tear when he is found dead,

presumably of a heart attack, aboard his luxury yacht, but not too fond to join Mr. Connery in a gruesome bit of jiggery-pokery which he assures her is necessary if the new will is to go through unquestioned.

The final twist to this ripe old melodramatic story is good fun and proves, as if proof were needed, that our police (here rigidly represented by Mr. Alexander Knox) are wonderful and that you can't beat British justice. Everybody—except Mr. Johnny Sekka as the negro servant who helps turn the tables on Mr. Connery—hams away like crazy, and I really can't say the film is the best I have seen from the talented team of producer Michael Relf and director Basil Dearden. It's altogether too old-fashioned.

There is nothing I enjoy more than seeing a casino robbed, so, up to the final sequence, I was very happy about *The Big Snatch*, in which darling M. Jean Gabin, as the master-mind behind a daring plot, and M. Alain Delon, as his lithe and acrobatic accomplice, between them pull off a strikingly audacious robbery at the Casino at Cannes.

The excitement of watching M. Delon worming his way through the air-conditioning ducts high above the crowds at the gaming tables, to land on top of the lift that goes down to the steel-clad vault where the money is kept, is immense. So is the aplomb with which M. Gabin joins him below ground and nips off with the loot. Crime, for once, should have been allowed to pay—but, alas, it isn't.

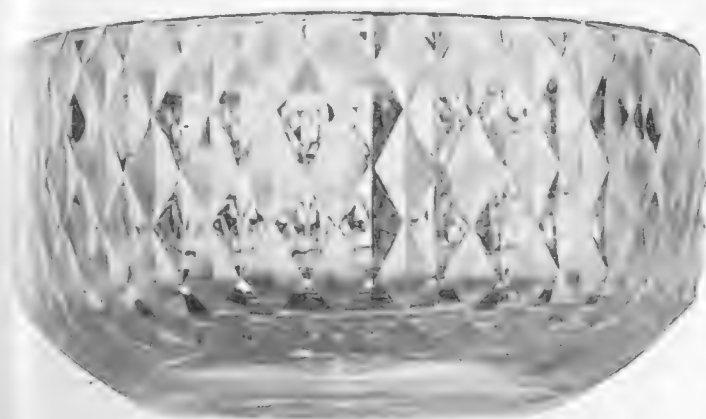


Talents from left: André François, cartoonist, designer; Cleo Laine, singer; Johnny Dankworth, composer, band leader; Peter Darrell of the Western Theatre Ballet. Discussion in progress: a new ballet the company will mount during their season at the Bath Festival in June

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on books

TRUTH WILL OUT

Not long ago I hit on a sentence by John Maynard Keynes, starting in its fresh restatement of a truth which will never be obvious to timid minds. "If Enterprise is afoot," wrote this great man, "wealth accumulates, whatever may be happening to Thrift: and if Enterprise is asleep, wealth decays, whatever Thrift may be doing...for the engine which drives Enterprise is not Thrift but Profit." If ever David Ogilvy came upon this gem he must have treasured it, for his **Confessions of an Advertising Man** (Longmans 21s.) is a current illustration of how right Keynes was. Mr. Ogilvy runs the advertising agency known as Ogilvy, Benson & Mather, lives in New York, loves making money and the things it can buy, and has 19 clients whose revenues, so he says "are now greater than the revenue of Her Majesty's Government." In earlier life the writer was a chef in Paris at the Hotel Majestic, and the comparisons he makes between fine cooking and other forms of creative activity are in themselves original. Mr. Ogilvy's Irish mother disinherited him because she thought he was likely to

acquire more money than was good for him and, says an unperturbed son, "I could not disagree." Those who run may read the secrets of how to conduct a fabulously successful business, and Mr. Ogilvy would be the first to remark that they sometimes need to run mighty fast.

Painters are very different kettles of fish, one would think, from advertising tycoons, and yet they have, pre-eminently, the creative passion which Mr. Ogilvy so prizes. Noël Barber, in a series of **Conversations with Painters** (Collins 21s.) records the self-confessed pains, problems and hard-won satisfactions of ten eminences: Laurence S. Lowry, Ceri Richards, Graham Sutherland, John Piper, Keith Vaughan, Sidney Nolan, Jack Smith, Philip Sutton, Donald Hamilton Fraser and Patrick Prockter. Hazlitt's *Conversations with James Northcote*, is the classic in this sort of book, and I am sure that while any substantial body of these particular painters' work continues to be of interest to the public, the interviews will be of value. I question whether all 10 painters will make the highest long-term grade in a

world where artistic taste tires and changes so swiftly, but they all have something to say, and Mr. Barber's fondness for painting brings it out.

Part of royalty's task is to be a focus for creative activity of all kinds, and there are two new royal biographies of positively startling divergence. One is **The Private Life of Henry VIII**, by N. Brysson Morrison (Hale 18s.) in which the much-wed Harry is treated rather more gently than has lately been the case with historians of his period. And if Henry is somewhat less grim and towering than usual in Miss Morrison's pages, it would be impossible to be other than gentle in writing of **Elizabeth: Queen and Mother** (W. H. Allen 30s.) a study which has come from Graham and Heather Fisher. This is not a royal biography with a difference, it is a royal biography without a difference: that is to say, it is a craftsmanly example of an excruciatingly difficult branch of letters.

Four works of fiction show their authors in sound form, one of them, Richard Gordon, bubbling with fun. In his **Nuts in May** (Heinemann 15s.) there isn't a doctor in the place, for Mr. Gordon is enjoying himself with an entirely new type of character, a certain Lord Brickwood who has for some years lived in obscurity in the Far East, and who returns to London with shattering consequences to a nephew believed

to be about to marry the daughter of a man of stupendous wealth. The story has a funny interlude at sea, and this element forms a background to **All the Nice Girls** by John Winton (Michael Joseph 16s.) who is never happier than when larking with the matelots. There is not much lark in **Threshold** by Stephen Coulter (Heinemann 18s.) which is one of a positive avalanche of suspense stories about nuclear misadventures afloat. Well up in the current hierarchy I rate it, with plenty of thrills, and the same holds true of **Cycle of Fire** by Hal Clement (Gollancz 15s.) which is science fiction by a sound practitioner.

How wary one should be with photographic jackets. **The Uncommon Commoner** by John Dickie (Pall Mall Press 25s.) is described—if you have not already guessed—as "A Study of Sir Alec Douglas-Home," and though it is one of those rushed-out jobs designed to meet a political situation, there is in fact long and admiring observation behind it. It may win a few wavering votes, but the photograph which serves as a frontispiece is almost startlingly better than the one on the outside covering, and yet that covering is the "advertising image," in the jargon of some of those who follow the publicity avocation. That is why one can't be too picky over jackets.

GERALD LASCELLES

on records

THE RHYTHM AND BLUES SCENE

The current fad in popular music has thrown the spotlight on a jazz off-shoot which has long been an active form in America. Rhythm and blues is just what its title suggests—an earthy blues form of singing, backed by a strong instrumental rhythm accompaniment. **Authentic R & B** (Stateside) features tracks by eight singers from the Mississippi delta area, which has always been the great stronghold of blues. From its poverty-stricken villages many of the great blues artists of past generations have started on their hard trek to fame and occasionally modest fortune in the North. Lazy Lester and Slim Harpo are the most convincing performers in an album

which, perhaps by virtue of its very authenticity, lacks some of the zest which I have come to expect in this boisterous jazz.

Pye label has now seen fit to establish an R & B series, to which **Folk festival of the blues** is a less than convincing addition. Muddy Waters dominates a session recorded in front of a rather noisy Chicago nightclub audience, and I am at some difficulty to justify the use of the word "folk" in the festival title. The blues are here, mostly propelled by that splendid pianist Otis Spann, who accompanies Muddy on most of his appearances. The beat is prominent in some pieces, notably *Got my mojo working*, but the album is

not up to the standard I would have expected to hear from such artists.

All this music has its origins, and one interesting link with the past can be heard in Jesse Fuller's **San Francisco Bay blues** (Good Time Jazz). Fuller found himself short of work at the tender age of 54, so he set to and devised his own one-man-band, which includes the "fotdella," a foot-operated six string bass instrument. There is a sort of hill-billy quality in his blues, which have all the ingredients of folk music which the previous album lacked. Despite a considerable amount of time spent in big cities during his working life, Jesse plays country blues. So, too, do Brownie McGhee and Sonny Terry in **Back country blues** (Realm). Shortly to pay a return visit to England, they must be the most sensitive and sympathetic blues team working today. McGhee, the vocalist of the partnership, is also a very fine guitarist, and

can be heard to good advantage on four solo tracks in this album.

Pianist Leroy Carr, who died in 1935, contributes a taste of history in **Blues before sunrise** (CBS), singing with a tightly pinched up voice and the superb but rare guitar accompaniment of Scrapper Blackwell, and some occasional contributions by Josh White. Leroy was one of the high living, hard drinking school of jazzmen seldom encountered today, and no one could doubt that he left his mark on the blues style.

In brief: Mercury have produced an admirable series of extended play records featuring blues, gospel, and spiritual music. Marie Knight and a choir called The Echoes of Zion contribute the gospel records, Brook Benton gives a very softly sung version of spirituals, and Big Bill Broonzy, Dinah Washington, Ernestine Anderson, and Josh White provide the blues.

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on galleries

IS NOTHING SACRED?

A headline in the London *Evening Standard* said *The 15-ton cheese isn't the half of it . . .* and I read on, expecting to find that the cheese was an exhibit (that I had somehow overlooked) in the big and exciting show, **Painting and Sculpture of a Decade 54-64**, now at the Tate Gallery. But it turned out to be an exhibit at the New York World Fair.

Still, if the Tate cannot boast a 15-ton cheese it has scores of no less outlandish things that have been done in the name of Art (or anti-Art) during the past 10 years. Claes Oldenburg, the American artist whose principal claim to fame is as the creator of a 7-foot diameter hamburger (now in New York's Museum of Modern Art), for instance, is represented by something called *Auto tyre with fragment of price* which looks just like that. His fellow countryman, Jim Dine, is flatteringly given space for four large works, one of which is a washbasin fixed to a board and labelled *Black bathroom No. 2*.

Another American, Robert Rauschenberg, who is already well known here, is showing six works, which is more than any other artist. One of them, called *Monogram*, is a stuffed, long-haired goat with a motor tyre round its middle standing on a collage board.

No wonder the conservative, but outspoken, critic of the *Daily Telegraph* wrote of "gallery after gallery of works that mock at all that has been accepted through the centuries as making of art one of the noblest etc. . . ."

For me the crazy creations of these latter-day dadaists had the effect of making me look with more favour and more understanding than hitherto on such things as Jean Tinguely's old-iron "sculpture" (the one at the Tate looks like a BR relic from the Science Museum), Fernandez Arman's *Les yeux* (a box of glass eyes), Louise Nevelson's *Sky cathedral III* (a wall built up of black-painted boxes filled with black-painted junk). They had the effect, too, of making artists like Sam Francis, Larry Rivers, Jean Dubuffet, Karel Appel and Riolpelle look academic and others, like Moore, Giacometti and de Staël, look like Old Masters.

The exhibition has been severely criticised in *The Times* for being, among other things, an arbitrary anthology, but the organisers, having apparently foreseen this criticism, attempted to forestall it in their catalogue notes. *The exhibition, they say, is chiefly concerned with kinds of painting and sculpture that have seemed in many countries to be particularly characteristic of these years.* In this limited aim they have succeeded as well as might be expected in an exhibition of tolerable size.

What seems to me to be open to criticism is their non-critical attitude. Everything, they say in effect, is permissible. Quite rightly they urge us to throw over the old ideas about art being in any way analogous to a verbal communication. But they go on, with childish naivety: *All that we know is that the maker of art felt the need of a certain kind of object in his life—in his studio—and proceeded to make it.*

But though we may accept the definition that art is what artists do, is everything that an artist does, art? In an article on the American neo-dadaists, published in *Art International*, there appeared this passage: *To the question "Why is this goat's head, this rubber tyre—Art?" the artist answers, "Because I tell you it is."* (When Robert Rauschenberg was asked to do a portrait of Iris Clert, the Parisian art dealer, he complied by sending a telegram which read, "This is a portrait of Iris Clert if I say so.")

When I read this sort of thing I find myself being forced into the camp of the *Daily Telegraph*. After all, if the public is going to accept the artist's word that what he has created is a work of art, what is going to become of us critics? We must unite to fight this anarchistic idea that artists are competent to appraise what they do!

But seriously, there is a danger that, in our anxiety not to repeat the mistakes of that public and those critics who in the past ridiculed and condemned any art that they could not "understand," we may easily be taken for a ride. Indeed, much (but by no means all) of the excitement of the exhibition at the Tate does, it seems to me, derive from that danger and that ride.



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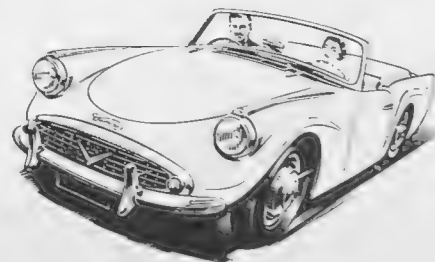
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DINING IN

FIRST COURSE CRAFT

If you could study the meal-planning of the chef or professional domestic cook, of which there are very few today, you would find that unless he or she has ample help, matters are so arranged that the first and last courses are either ready well in advance or need very little last-minute attention.

For a first course there is any number of hors d'oeuvre which come into this class. All kinds of *pâtes*, including Foie Gras Strasbourg (expensive); potted shrimps; prawn, lobster or shrimp cocktails; egg mayonnaise; melon; cold asparagus (just coming in); avocado pears dressed with vinegrette sauce; and smoked trout.

If you have any reservations as to the moistness or good condition of the last, buckling, costing less than half, could be much better. It is a good idea to fillet it, as some people dislike doing it themselves. For 4 servings, skin and fillet 4 buckling. Place the fillets ready on a serving dish. Garnish with the following salad: Mix together 3 tablespoons of diced unpeeled cucumber, 2 tablespoons of green sweet pepper and one of canned red pepper (pimento). Arrange the mixture along one side of the fillets.

The dressing is unusual. Chop fairly finely 1 to 2 skinned ripe tomatoes. Add 2 tablespoons of olive oil, one of vinegar, a teaspoon of chopped dill, if available, with salt and freshly milled pepper to taste. Spoon this over the mixed vegetables.

Melons are getting better, and Parma ham with melon is wonderful. The sliced ham can be bought in cans, which is very convenient for those in districts remote from Italian or Continental shops. When ripe figs come along they can be used instead of melon. Or, for another change, try ripe dessert pears with Parma ham.

Mussels have disappeared for the time being but we still have scallops which are very good when served in the style of Moules Marinière. They are also excellent when poached in a court bouillon and served, cold, with mayonnaise. Frozen scampi, poached in the same way and served with SAUCE VERT, are also excellent and, because of the green sauce, unusual. For 4 servings, poach 1 lb. of scampi in a court bouillon. Drain, cut in half length-wise and remove the black intestinal lines. Slice the scampi. Slice 8 to 10 pimento-stuffed olives and 2 to 3 "chicories." Cut a green sweet pepper into strips and then "diamonds." Quickly wash and dry 2 to 3 oz. of small unopened white mushrooms then slice or quarter them. Mix together and season to taste.

ounce in all of watercress leaves, spinach leaves minus ribs, parsley, chervil, tarragon and chives. Drop them into boiling water and boil for 5 to 7 minutes. Drain them and drop them into cold water. Drain them again, press them dry in a cloth, then pound them to a paste in a mortar. Work this into the mayonnaise.

Recently, I was served with a delicious HERRING & APPLE IN SOUR CREAM SAUCE. The recipe is very simple. For 4 servings, soak 8 fillets of salt herring in cold water. Drain and dry them in a cloth. Arrange them in a shallow dish, cover them with 1½ to 2 tablespoons of dill vinegar and leave them for a few minutes.

For the sauce, mix together in a basin ½ pint of double cream and a pinch of caster sugar. Add the vinegar strained from the herring, 1 diced peeled small apple, a few grains of Cayenne, and finally a teaspoon of olive oil. Pour this over the herring and place in the refrigerator for several hours.

One of my favourite one-dish appetizers is also a very simple one. It is some time since I first gave it in these notes so I shall repeat it.

For 4 to 5 servings, poach 1 lb. of scampi in a court bouillon. Drain, cut in half length-wise and remove the black intestinal lines. Slice the scampi. Slice 8 to 10 pimento-stuffed olives and 2 to 3 "chicories." Cut a green sweet pepper into strips and then "diamonds." Quickly wash and dry 2 to 3 oz. of small unopened white mushrooms then slice or quarter them. Mix together and season to taste.

In a basin, mix together ½ pint of double cream, 2 dessertspoons of tubed tomato purée, a teaspoon of Worcestershire sauce, a drop or two of tabasco (optional) and a dessertspoon of cider vinegar. When this last is added, the sauce will almost certainly thicken too much, so thin it down with a little water.

Add the scampi and vegetables to this sauce and turn all into a shallow serving dish. Garnish with skinned, very firm tomatoes, cut into crescents.

Raw mushrooms are marvellous in almost any salad where the above cocktail sauce



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ROSE GROWING

MEMORANDUM FOR MAY

May is an agreeable month for rose growers. It is a time of anticipation as when an orchestra, in tuning up, makes promising noises with strings and woodwinds before the overture and the rise of the curtain. The earliest of flowering roses should be already in bloom if the weather is mild; certainly they will be by the end of the month. Late frosts are always a possibility in our erratic climate, but not much can be done now except to hope for the best. If by chance a freak frost has occurred and growing tips are damaged, shrivelled and discoloured, it is best to cut them back to a healthy point. The growth of all roses can now be encouraged by hoeing and applications of *weak* liquid manure—treatments particularly important if this month turns out to be dry.

Two things need special attention—the removal of suckers and the destruction of greenfly. Often the production of suckers is the result of damage to roots during digging or the heaping up of soil round the base of the rose. But there are bushes that throw up suckers anyhow. These fellow travellers must be removed as fast as

they come. Only rose growers entirely new to the business would attempt to short circuit the bother by chopping off the suckers with a spade, for this only aggravates matters. The sole remedy is to uncover the roots, tracing the sucker back to its origin and then cutting it away cleanly with a knife. The soil is then replaced. Of course, roses raised from cuttings or seeds are not subjected to this drawback. If suckers are overlooked, they will quickly debilitate the bush.

Greenfly, which reproduce at a fantastic rate, can do much early damage to the soft, tender growths at the tips of the shoots, which is where they launch their attack. It is necessary to start spraying as soon as greenfly are seen, using a fine spray and wetting the whole rose bush thoroughly. Be careful about the insecticide, using it, if anything, a little weaker than the manufacturers instruct, until the shoots harden and growths become stronger. During spraying, give the same care to climbing roses over arches, pergolas and on walls. Another job for May is to remove weak growths or badly placed shoots missed during pruning.

ENGAGEMENTS



Miss Judith Butler to Mr. John Michael Pattman: *She* is the daughter of Major-General G. E. Butler & Mrs. Butler, of Cornerways, Ashley Road, New Milton, Hampshire. *He* is the son of Mr. & Mrs. L. F. Pattman, of Shorncliffe Crescent, Folkestone, Kent



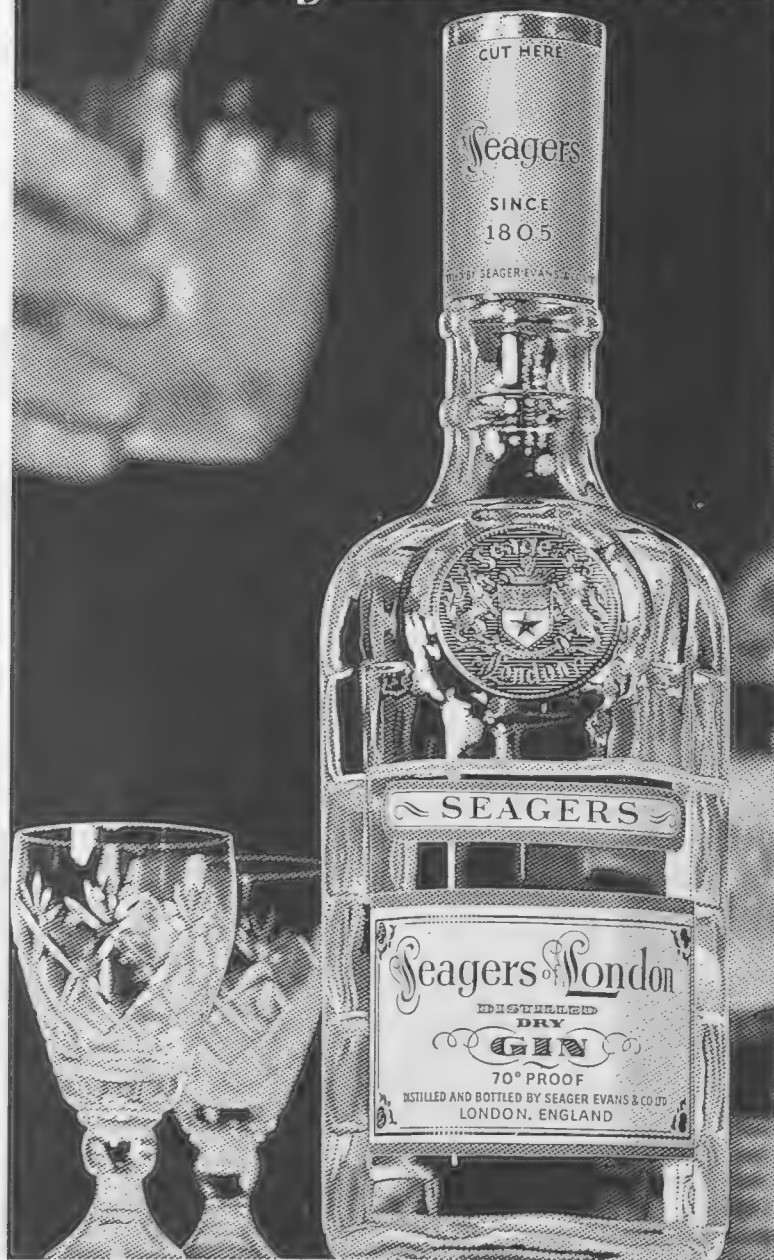
Miss Marianne Monrad to Captain John Yardley Sanders: *She* is the daughter of the late Mr. Trygve Monrad and of Mrs. Monrad, of Fredriksborgvn, Bygdoy, Oslo, Norway. *He* is the son of Mr. & Mrs. W. Y. Sanders, of Chase Side, Southgate, N.14



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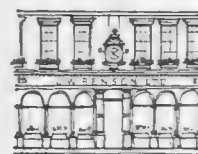
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The Fiat 850 is an entirely new model between the 600 and 1100, both of which will continue in production. The firm is convinced that the 850, smartly styled in current fashion, will satisfy that wide range of motorists seeking a 4-5 seater with good luggage space and the general performance of a one-litre car, but with the added economy of a smaller engine. This may be a sure selling point, for according to the published figures of fuel consumption (which I did not have time to verify), the average can be anything between 50 and 33 miles to the gallon.

Fiat have followed their usual practice with small cars and placed the engine at the rear, driving the back wheels. They claim that safety problems have been extensively investigated both by crash tests and by examining the results of real accidents with cars of similar type. The designers have developed, as an outcome, an exceptionally strong structure on which to base the passenger seats, with two sturdy longitudinal members running the whole length of the car. These members form an underframe which not only increases the rigidity of

the body shell but protects the car's occupants in frontal, rear or lateral impacts.

The engine itself is a four-cylinder water-cooled unit with a capacity of 843 c.c. Two versions are listed, the normal with a compression ratio of 8 to 1, developing 34 h.p., and the Super with an 8.8 to 1 compression ratio developing 37 h.p. A sealed cooling system is fitted which eliminates need for topping up the radiator. The engine is mounted low down in the tail of the body, leaving room above it (inside the body and behind the back seats) for storage in addition to the regular boot under the bonnet, where there is quite a reasonable amount of space. A four-speed gearbox which is fitted with synchromesh to all the forward ratios, and controlled from a centrally placed lever, passes the power through to the road wheels via two short shafts. Suspension is independent all round, using coil

springs at the rear and a transverse leaf spring at the front. This is certainly an outstanding feature of the 850, which takes all kinds of surfaces in its stride. I have, indeed, seldom driven any car, no matter what its size, which rode so smoothly and surely over bad roads and yet was so supple and comfortable on normal roads, travelling fast or slow.

All-out speed with the Super yielded 125 kilometres per hour on the speedometer (77.7 m.p.h.); the standard model was just 5 k.p.h. slower at 74.6 m.p.h. Drum brakes have been adhered to, with cast-iron drums which are claimed to possess a high degree of fade resistance. In overall length this new Fiat 850 is 11 ft. 9 ins., and in width 4 ft. 8 ins. Height is 4 ft. 6½ ins. and kerb weight around 13 cwt. The petrol tank holds 6½ gallons.

Telling us about the testing

which this new model has undergone, a director of the company casually mentioned that batches of the prototypes were sent to Patagonia and the Arctic Circle, among dozens of other less romantic places like safari tracks and sandy deserts, Belgium for its notorious *pavé*, German autobahns for their sustained high speed possibilities and for frozen lakes to Finland. In the laboratory the motion frequencies (jolting, pitching and rolling) were assessed on a "shaker" bench and measurements taken of the effect of passengers' weight on the seats to check that they would keep their contours under long use.

For a firm like Fiat which, when it really gets into production, expects to turn out some 4,000 cars a day—a million a year—it is of the highest importance to ascertain beforehand just how its products are going to stand up in the hands of that supreme tester, the ordinary everyday motorist. He can find the weak spots with far more certainty than the most expert of factory drivers. The Fiat 850 will not be available over here for several months, right-hand-drive models will be made later.

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ALFA ROMEO 2600 SPIDER (above)

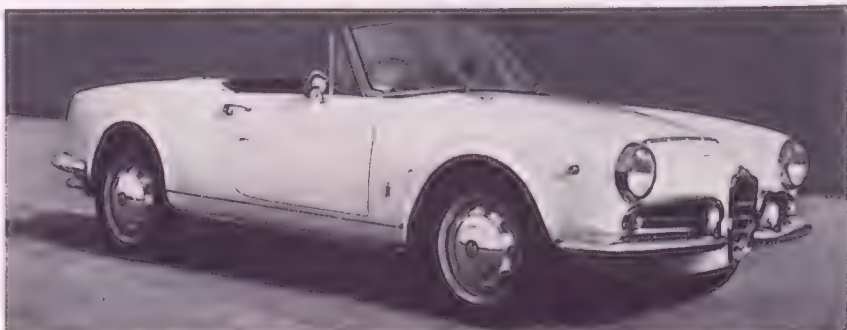
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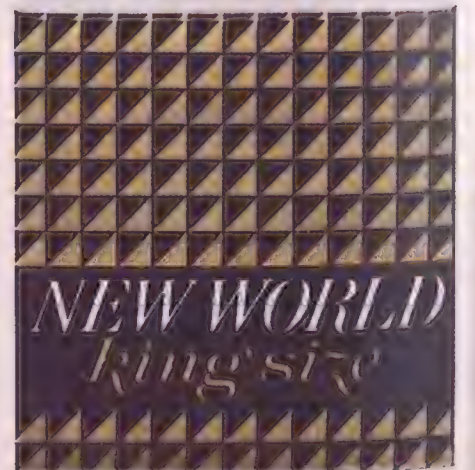
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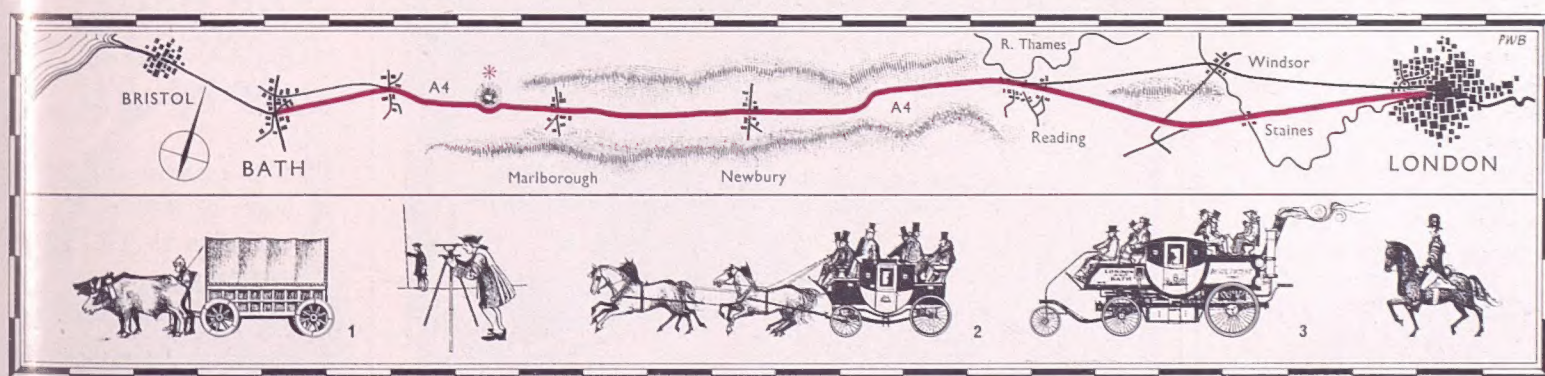


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Painted by David Gentleman



Eighty miles from London, the Bath Road—Roman, mediaeval, modern—crosses Wiltshire and approaches Silbury, one of the enigmas of prehistory. This huge artificial mound, perhaps a Bronze Age barrow, was here before the Roman road engineers got to work. They used the mound as a sighting point, but to avoid it had to make a slight kink in the straightness of their road.

The Bath Road of the Romans started with Oxford Street, went from Notting Hill to a river bridge at Staines, and came at last to the city of hot springs and healing baths and temples with tall porticoes. Coaches rumbled along it in later centuries, taking Londoners to that fashionable Bath, which the architect John Wood (1705-1754) redesigned as a 'Roman' city. A continuation to Bristol made the

Bath Road the highway to America, first stage from London to the New World.

Silbury, which so many travellers on the way to Bath have climbed (among them Charles II, in 1663), has looked placidly down on extraordinary changes of traffic. It has seen Roman military waggons (1); and 18th-century mail coaches (2), raising the dust as they did the London-Bath journey of 106 miles in sixteen hours. Then, on a July day in 1829, dust was raised by something new. In a pioneering journey of the motor age, Goldsworthy Gurney's steam carriage (3) passed Silbury on the way to Bath with a load of passengers. The journey was made at the request of the Army. It took nine hours and twenty minutes.

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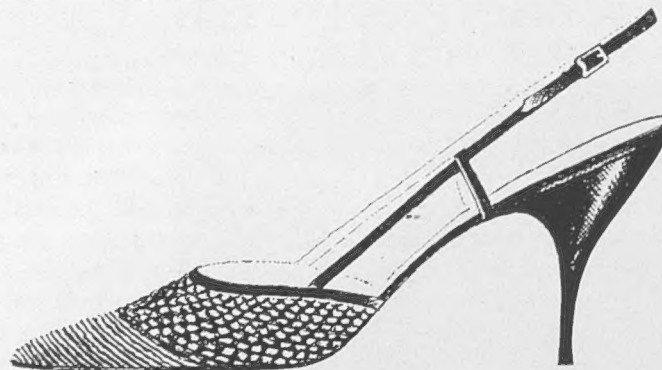
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